

**NEWS: PANASONIC LX5
LEICA LENS AND 10MP**



**HEATHER ANGEL:
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TESTED

SAMSUNG

PAGE 49

F/1.8=DEPTH OF FIELD
Watch out G11: here's the EX1,
Samsung's high-end compact

TRAVEL COMPACTS

Six of the best

PAGE 58

REVIEWED



TESTED

PAGE 56

LUMIX

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Photograph taken by David Eustace using the Lumix GF1 for Professional Photographer Magazine. To see more of his work visit davideustace.com



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Amateur Photographer For everyone who loves photography

THE DIFFERENCE between 2.8 and 1.4 might only be 1.4 to the mathematically minded, but when in the business of buying a new lens, and the numbers in question are preceded by f/, the difference might work out to 800 or more – pounds sterling. A lens with an aperture of f/1.4 may well let in twice the light as its f/2.8 counterpart, but it will let out several times the volume of cash from the piggy bank. For the lens enthusiast, though, the love of money comes a distant second to the worship of big holes, and prices that cause mortals to pass out pass unnoticed.

A wide aperture is a great utility. With it you can help your audience concentrate on what they should be seeing, you can handhold when it's getting dark, and

when you are feeling extravagant you can close the aperture down to a setting that lesser beings would consider wide open, in the knowledge that your optical quality will be several steps ahead.

A wide aperture is a gift from the gods and prized for good reason: as a practical tool, a creative device and a leg-up for Samsung on the road to photographic glory. The EX1 (see page 49) has the widest aperture of any current digital compact, but I wonder if will it be enough to engender confidence in the brand.



Damien Demolder
Editor

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© RARINDRA PRAKARSA

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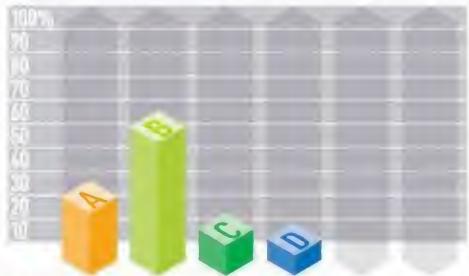
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We've Canon prizes worth more than £2,000 in the Travel round of our APOY competition

THE AP READERS' POLL

IN AP 24 JULY WE ASKED...

Have you taken pictures of towns or cities at night?



YOU ANSWERED...

A Yes, lots	26%
B Yes, a few times	55%
C No, but I'd like to	12%
D No, and I'm not likely to either	7%

THIS WEEK WE ASK...

If you had to choose a single aperture to use for the rest of the year on your favourite lens, which would it be?

VOTE ONLINE www.amateurphotographer.co.uk

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Alfred Stieglitz was one of photography's great pioneers and a tireless advocate of the medium as an artform. David Clark looks at the long and productive career of one of the most famous figures in photography during the first half of the 20th century



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“The industry is undermined by amateurs or semi-pros working cheap...”

Professionals express fears, page 7

‘Premium compact’ to challenge Canon G11 • Features f/2 Leica lens



PANASONIC UNVEILS LX3 SUCCESSOR

PANASONIC is set to launch the Lumix DMC-LX5, a 10.1-million-pixel digital compact camera with an f/2 Leica-branded lens, squarely aimed at photography enthusiasts.

Billed as an improved version of the firm's two-year-old ‘premium compact’, the LX3, the successor carries a redesigned CCD imaging sensor to give what Panasonic claims is an expanded

dynamic range – increasing sensitivity by ‘31%’ and saturation by ‘38%’.

Panasonic says it is aiming the camera at professionals, high-end amateurs, or as an ‘advanced camera for step-up users’.

Improved signal processing combined with the LX5’s new sensor is said to boost performance in low-light situations.

Sven Dabelstein, senior manager at Panasonic Europe’s DSC marketing

department, sees the LX5 as a direct rival to the Canon PowerShot G11 compact.

The f/2 Leica DC Vario-Summicron lens is designed to deliver the 35mm viewing angle equivalent of a 24–90mm lens in a choice of three aspect ratios: 4:3, 3:2 and 16:9.

However, a maximum focal length of 800mm is possible when combining the Intelligent Zoom and digital zoom, according to Panasonic.

In High Definition (1280x720-pixel) movie recording, the focal range equates to 25–95mm.

The optic includes three aspherical lenses to help minimise distortion and the camera’s equivalent ISO sensitivity ranges from ISO 80–12,800.

The hotshoe allows attachment of accessories such as an optional ‘tilt-shift’ Live [Electronic] View Finder (DMW-LVF1) unit with ‘100% field of view’. It is also possible to attach an optical viewfinder.

The Lumix debutante incorporates a 1:1 square format setting, selectable via a switch on the lens barrel.

Its top shutter speed has been quickened to 1/4000sec – half that of the LX3, which it replaces.

Handling is enhanced by a ‘thickened grip’ and a ‘turn-and-push’ jog dial.

The LX5 sports a 3in LCD screen with a resolution of 460,000 dots, which is bolstered by a backlit LED to help improve visibility in bright light, for example.

The LX5 includes Panasonic’s new Venus Engine FHD, which aims to shorten shutter lag and deliver up to 400 shots per charge.

Price and availability have yet to be announced.

SNAP SHOTS

● Members of the Disabled Photographers’ Society were set to converge on Coventry Airport on 31 July to shoot a ‘burlesque-themed’ charity calendar. The calendar will feature members of the British Forces Sweethearts, an online forum for women whose partner, relative or friend is serving with HM Forces. The calendar aims to raise funds for the charity Combat Stress.

● A camera strap specifically aimed at women – claimed to be a world first – has been launched. The Black Rapid strap, priced £65, ‘adds a bit of elegance to help blend with dress apparel during formal events,’ according to a spokesman for UK importer JP Distribution. Visit www.johnsons-photopia.co.uk for details.

● Tributes have been paid to a former freelance photographer who lost his battle with cancer aged 72. Derek Machin worked for the *Doncaster Free Press* until the late 1990s. ‘He will be a great loss... The business has lost a great character,’ the paper’s former sports editor Tony Harrison told *HottheFrontPage*.

JAMES BOND MAN SCOOPS RPS ACCOLADE

MICHAEL G Wilson, co-producer of the James Bond films, has won an award for Outstanding Services to Photography from the Royal Photographic Society (RPS).

‘The Society’s Award for Outstanding Services to Photography recognises major, sustained and influential contributions to the advancement of photography and imaging,’ said an RPS spokeswoman.

In 1998, Wilson opened the Wilson Centre for Photography, a study centre in London boasting one of the largest private



Michael G Wilson, co-producer of the James Bond movies, is an avid photography collector

collections of photography. The centre hosts seminars, study sessions and runs an annual bursary project with the National Media Museum, plus loans to international museums and galleries.

Wilson is also the chairman of the board of trustees at the National Media Museum, which is based in Bradford, West Yorkshire.

Other winners of this year’s RPS honours, to be presented in September, include photographer Albert Watson, who will be handed a Centenary Medal.

A week of photographic opportunity

PHOTODIARY

Wednesday 4 August

EXHIBITION Raymond Cauchetier, 90, stages his first exhibition, until 28 August at James Hyman Gallery, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshy mangallery.com.

EXHIBITION Ali Barber by Richard Nicholson, images from a barber shop transformed into a 'pop-up photographic studio', until 14 August at Four Corners Gallery, London E2 0QN. Visit www.fourcornersfilm.co.uk.



Images of 'French New Wave Cinema'

MY FIRST EXHIBITION, AGED 90

FRENCH photographer Raymond Cauchetier has opened his first commercial exhibition, to coincide with his 90th birthday this year.

In 1959, Cauchetier was hired as an on-set photographer by filmmaker Jean-Luc Godard, documenting key moments in his movie *À Bout de Souffle*.

Commenting on the assignment, Cauchetier said: 'I remember the first day of shooting for *À Bout de Souffle*. Jean-Luc Godard in a café on the Champs-Elysées tried to explain to the actors his working methods.'

'An absolutely terrified Jean Seberg (pictured right) wanted to leave the set immediately and go straight back to Iowa, USA. She did not know that the role would bring her such international fame.'

Cauchetier, who is mainly self-taught, shot behind-the-scenes pictures in this and other films of the 1960s.

'Unlike other on-set photographers whose aim was simply to create stills that could be used for publicity purposes, Cauchetier approached the set as a photojournalist, bearing witness to a defining moment in cinematic history,' said a spokesman for the James Hyman



Gallery in London, which is showcasing the photographer's work until 28 August.

The exhibition focuses on Cauchetier's photographs of 'French New Wave Cinema'.

The James Hyman Gallery is located at 5 Savile Row, London W1S 3PD. It is open Mon-Sat. Tel: 0207 494 3857.

Thursday 5 August

EXHIBITION Seeing the Unseen by Harold E Edgerton, until 5 September at Unit 39-40, The Pallasades Shopping Centre, Birmingham. Visit www.ikon-gallery.co.uk, and www.thepallasades.co.uk. **DON'T MISS** Folio Forum, a public portfolio presentation and discussion at The Photographers' Gallery, London W1F 7LW. To apply to discuss your portfolio, email talks@photonet.org.uk. Tel: 0845 262 1618. Visit www.photonet.org.uk.

Friday 6 August

EXHIBITION The Doors: When You're Strange, until 5 September at Idea Generation Gallery, London E2 7JB. Tel: 0207 749 6850. **EXHIBITION** AOP Summer Exhibition, until 11 August at Association of Photographers, London EC2A 4QS. Tel: 0207 739 6669. Visit www.the-aop.org.

Saturday 7 August

EXHIBITION The Press Photographers' Year 2010, until 10 September at Lyttelton Foyer, National Theatre, London SE1 9PX.

EXHIBITION The Family and the Land: Sally Mann, until 19 September at The Photographers' Gallery, London W1F 7LW. Tel: 0845 262 1618. Visit www.photonet.org.uk.



POLAROID HIRES EX-OLYMPUS BOSS

POLAROID has hired Graeme Chapman, formerly of Olympus, to head up its UK operation.

Chapman has been appointed managing director of Polaroid's sole UK imaging licensee operation, Summit Global Group.

He spent nearly 30 years at Olympus, including six as European president of its Consumer Products division.

Chapman brings with him his previous UK sales director at Olympus, Andy Cochrane.

The pair left Olympus in 2008 after a merger of Olympus's medical and consumer businesses.

Chapman said: 'I'm thrilled to be part of reigniting the Polaroid brand with a new UK structure and management team...'

'I feel confident we can set Polaroid back among its competitors and instil confidence in the brand for both retailers and consumers.'

LORD DENIS HEALEY TURNS DIGITAL

KEEN photographer Denis Healey (pictured right), former Chancellor of the Exchequer, said he plans to take up digital photography for the first time.

Lord Healey agreed to go digital after being presented with an Olympus Pen E-P1 camera at a talk he gave about his photography in London a few weeks ago.

The evening was organised by the Royal Photographic Society (RPS)'s Visual Journalism Group.

Lord Healey was given the camera by Olympus, supporter of the event, which took place in Fleet Street.

Chosen to take the official photos was



Lord Healey, former Chancellor of the Exchequer, was recently presented with an Olympus Pen E-P1 digital camera

Peter Dewhurst from Swindon, Wiltshire.

Peter is a member of the Visual Journalism Group, who recently bagged a Nikon D700 kit worth £2,500 prize in a competition organised by AP.

Tuesday 10 August LATEST AP ON SALE

EXHIBITION River Thames - Source to Sea (large-scale contemporary photos), until 30 September at Tower Bridge, London. Visit www.towerbridge.org.uk. **EXHIBITION** Siren City: Photographs of Naples by Johnnie Shand Kydd, until 12 September at Estorick Collection, London N1 2AN. Tel: 0207 704 9522. Visit www.estorickcollection.com.

SNAP SHOTS

● Photographers who are fed up with being 'harassed' by private security guards and street wardens took part in a 'flash mob' in Manchester city centre. The event, on 18 July, was billed as a 'low-key show of defiance'. The gathering – outside the Arndale Centre – passed peacefully. Organisers said: 'Such incidents... sometimes result in actions that are intimidating towards and obstructive of photographers, or in demands that images are deleted. Such behaviour, in the name of preventing illegal behaviour, is itself illegal.' The flash mob had been publicised through the image-sharing website, Flickr.

● Two Palestinian news photographers ended up in hospital after being attacked by Israeli troops during a protest in the occupied West Bank on 17 July, according to news agency AFP. 'An AFP photographer said a soldier hit him in the face and leg with a baton and that another photographer lost his hearing after a stun grenade exploded near his head,' the agency added.



Do you have a story?
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Head of Royal Navy praises photographers

ROOKIE PHOTOGRAPHER LANDS ROYAL NAVY TITLE



Keith Morgan's winning portfolio included this image taken when Royal Marines and soldiers took part in a military exercise on Gosport's Browndown beach in January

A 25-YEAR-old from the Isle of Wight has landed the Royal Navy Photographer of the Year title just ten months into the job.

Speaking after the ceremony in Weybridge, Surrey, Leading Airman (Photographer) Keith Morgan said he had heard he was among this year's winners,

but was not expecting to scoop top place.

He told AP: 'I was completely shocked... I was expecting it to be the student category.'

Morgan, who turned professional last October, said he plans to spend his £1,000 prize money on a new camera.

Based at the Fleet Regional Photographic



The Royal Navy's Ladies' Boxing Champion prepares for a training session in this image captured by Leading Airman (Photographer) Simmo Simpson, Fleet Regional Photographic Unit (East)

Unit (East) in Portsmouth, Morgan said he currently uses Nikon D2XS and D3 DSLRs for his work.

The Royal Navy Peregrine Trophy Photographic Awards 2010 were hosted by the head of the Navy, First Sealord, Admiral Sir Mark Stanhope.

Guests at the awards ceremony included legendary war photographer Don McCullin.

Stanhope told guests how photography plays a vital role in ensuring the Navy 'tells its story in a crisp and clear way' – as well as for planning military operations.

Much of the Navy's intelligence work relies on image analysis.

TERROR LAWS THREATEN FREELANCE INCOME

LAWs affecting photography in public places pose a threat to the livelihood of freelance photographers, a survey by the British Photographic Council has found.

Half of photographers surveyed said current laws affecting photography in public places are a threat to their businesses, with 82% claiming their income would be 'adversely affected' by similar, additional legislation.

The survey said: 'In recent years, both professional and amateur photographers have encountered significant difficulties from police officers and private officials when attempting to photographic legally in a public place.'

British Photographic Council chairman John Toner warned law-makers to ignore the survey findings 'at their peril'.

Nearly 1,700 UK photographers took part in the survey – 91% of them working on a freelance basis.

The survey, which also covered issues such as copyright and average earnings, found that only half of respondents had industry qualifications, with 'many entering the industry in middle age.'

It also portrayed amateur photography as a significant threat to the welfare of professionals, with 74.4% saying that competition from amateurs posed a threat to their business.

Many blamed clients who placed 'price above quality', adding that amateurs could charge lower prices due to lower overhead costs or 'being subsidised by income from other occupations'.

One responded by claiming: 'The mystique is gone with digital, the amateurs go untaxed, uninsured and unregulated.'

Another quote from the survey adds: 'The industry as a whole is oversubscribed – too many good photographers chasing too little quality work, and undermined by amateurs

or semi-pros working cheap and producing little more than snaps.'

Only 5% considered formal qualifications 'essential' for working in the industry. And nearly one in five professional photographers said photography was not their main source of income.

The survey also revealed that freelance photographers who retain copyright earn, on average, 33.2% more than those who 'routinely give their copyright to clients'.

Freelance photographers who keep copyright reported an average profit of £19,272, compared to £14,471 for those who gave it away.

Only one in ten of the photographers polled said they relinquished copyright to the client who had commissioned them for the shoot.

John Toner added: 'Copyright is not only the cornerstone of the creative industries, it is the foundation of creativity. Without it, creators would find it impossible to survive.'

AP THIS WEEK IN...

1897

'I do not know if the vicar approves of Sunday photography or not,' remarked AP in its issue dated 6 August 1897.

'Photo-cyclists will be glad to learn that the Vicar of St Chad's, Over, near Northwich, Cheshire, approves of Sunday cycling, "if the two principles of rest and worship are kept in view". The district surrounding Over is a delightful one for the cyclist, and the camera man finds many "pretty bits" to tempt him to expose.' Er... more tea, vicar?

printed in platinum/palladium, and comprises views in France, Germany, Austria, Portugal, Sweden and Italy.

PHOTO-CYCLISTS will be glad to learn that the Vicar of St. Chad's, Over, near Northwich, Cheshire, approves of Sunday cycling. "if the two principles of rest and worship are kept in view." The district surrounding Over is a delightful one for the cyclist, and the camera man finds many "pretty bits" to tempt him to expose. I do not know if the vicar approves of Sunday photography or not.

PHOTOGRAPHY is not now allowed in the grounds of Alton Towers, Alton, Staffordshire. Well! I do not think photography will suffer, there being little to attract the pictorial worker. Far better work the church near by.

CLUB NEWS

Club news from around the country

DISABLED PHOTOGRAPHERS' SOCIETY

The Disabled Photographers' Society (DPS) is set to stage a one-day exhibition of entries from its national competition on Saturday 25 September. The contest, open to all DPS members, attracted print and slide submissions. The show will take place at the Spadesbourne Suite, Burcott Lane, Bromsgrove, Worcestershire B60 1AA from 2.30pm. Visit www.disabledphotographers.co.uk for more details.

BOOKHAM CAMERA CLUB

The club says new members are welcome as it begins its new season on 2 September at the United Reform Church Hall, Bookham, Surrey. The meeting will take place at 7.45pm. Visit www.bookhamcc.org.uk or call 02372 457 772.

LYTHAM ST ANNES PHOTOGRAPHIC SOCIETY

The club will be holding Photoshop 2010, its 62nd annual exhibition, from 7 August-21 August at The Drive Methodist Church Halls, East Bank Road, St Annes FY8 1ND. The event will feature an exhibition of 600 prints, digital images and slides from the 130 members. The show is open Monday-Friday 10am-9pm and Saturday 10am-5pm. Visit www.lsaps.org.uk for more details.

SNAP SHOTS

● Photo booths have been removed from all London Underground stations because they took up too much space, say Tube bosses. Transport for London says that since the introduction of Oyster Cards, photo cards are only needed for 'concessionary travel' on the Underground. A spokeswoman said: 'As we renew and modernise our Tube stations we are taking the opportunity to review the service we provide customers. An element of our programme has been the removal of photo booths. These took up valuable space in stations.'

● Getty Images has scrapped its planned takeover of picture agency Rex Features after concerns expressed by the OFT (Office of Fair Trading). The OFT had referred the case to the Competition Commission. A Getty spokesman said: 'Given the distraction that this next phase could potentially bring to Getty Images and Rex Features, and the parties' desire to focus their business resources on the production and delivery of high-quality services to their customers, we have decided not to pursue this acquisition any further.'



Do you have a story?

Contact Chris Cheesman
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Fax 0203 148 8130
amateur photographer
@ipcmmedia.com



Glasgow photographer takes title **HDR IMAGE WINS PHOTO CONTEST**

A HIGH Dynamic Range (HDR) photograph of a building has won a worldwide digital photography competition.

Amateur photographer Jim Dunn from Glasgow won the Chartered Institute of Building's Art of Building contest with a shot of the city's Riverside Museum entitled 'Elements'.

He said: 'Every couple of months I go down to the construction site and

photograph the next stage... I used a new plug-in for Photoshop CS4, "Merge to HDR", to heighten the sense of drama in the image.'

Judges said the winning image makes a huge impact, creating a powerful backdrop using the juxtaposition of the storm clouds with the 'cathedral-like structure'.

Visit www.artofbuilding.org to see more images.

Last year's winner,
Matt Lloyd, took this
image during his stint
on *The Times*



QUEST TO FIND BEST YOUNG PHOTOGRAPHER

THE TIMES newspaper is on the lookout for its ninth Young Photographer of the Year winner.

Up for grabs is a six-month placement with the paper – where the winner will receive photojournalism training – plus a Canon EOS 5D Mark II DSLR and lens kit.

The contest is open to UK and Republic of Ireland residents aged 18-26 and runs until 31 August 2010. The event categories are Lifestyle, Portraiture and Reportage.

Judging will take place in September when six finalists will be set an assignment by the newspaper's picture editor Paul Sanders, who said: 'Each of the previous winners has gone on to launch very successful careers in news photography.'

Last year's winner was Matthew Lloyd, who described his time at the paper as a 'fantastic experience'.

Visit www.timesonline.co.uk/youngphotographer for more details.



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APReview

The latest photography books, exhibitions and websites. By Jeff Meyer



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reGeneration²

Tomorrow's
Photographers Today

Thames & Hudson,
paperback, 224 pages, £19.95,
ISBN 978-0-500-28889-4



THIS book is a compendium of finalists from the second photography competition organised by the Musée de l'Elysée in Paris that is intended to seek out the photographic stars of tomorrow. And featuring more than 200 images from photographers at 120 of the world's top photography schools across 40 nations, there is plenty of stunning work here. The problem is, there's plenty of rubbish, too.



BOOK

For every riveting portrait or clever abstract in *reGeneration²* you will also find photographs of curtains and old mop heads. That

said, the pictures that are great really are great, and if the purpose of the *reGeneration²* project is to find the world's up-and-coming

photographers, then it has succeeded in spotting the likes of Germany's Markus Klingenhäger, whose series documenting Native Americans (right) is one of the stand-out entries.

reGeneration² is a mixed bag, but then these sorts of compilations always are. Unless you're a fan of contemporary photography, this probably isn't for you.



© ANDREW KLINGENHÄGER



Engaged Observers

Documentary Photography Since the Sixties

By Brett Abbott
Getty, hardback, 236 pages, £36
ISBN 978-1-60606-022-3



BEGINNING at the peak of the artform in the 1960s, *Engaged Observers* takes a comprehensive look at some of the landmark photo essays by a selection of photographers who have contributed significantly to the development of documentary photography. Starting with Leonard Freed's 'Black in White America' project, Abbott's survey of socially aware photojournalism travels to Vietnam, Nicaragua, Hollywood and even a weight-loss camp for children.

What makes the book unique is its intense focus on the dying art of documentary photography. Many books will compile a photographer's best images, but Abbott has chosen to study just one of each photographer's photo essays, emphasising the way they present their subjects at the same time they show us their own personal vision of the world. Packed with powerful images, printed large on thick paper and with plenty of background on the photographer and project, this is the sort of publication you could keep on your bookshelf for years and still find interesting at each inspection.

<http://blog.gettyimages.com/>

GETTY Images (not to be confused with Getty Publications, the publishing arm of New York's J Paul Getty Museum) is the vast stock library and image archive currently boasting collections totalling in the tens of millions. Tucked away on its website is a brilliant and insightful little photo blog. Written by Getty's own staff photographers, picture researchers and editors, each entry offers an intriguing look at some aspect of their job and is accompanied by behind-the-scenes imagery you might not otherwise get to see – such as the World Cup final pitch at dawn or judges contemplating prints in a photo competition. Updated daily, this is one to add to your bookmarks.

Seeing the Unseen

Photographs and film by
Harold E Edgerton

Until 5 September. Unit 39-40, The Pallasades Shopping Centre, 68A East Mews, Birmingham B2 4XJ. Open Tues-Sat noon-5pm, Sun noon-4pm. Tel: 0121 248 0708. Website: www.ikon-gallery.co.uk. Admission free

AS PART of its retrospective of the 1970s, Birmingham's Ikon Gallery is revisiting Dr Harold Edgerton's 1976 landmark exhibition – his first-ever solo show in Europe.

This retro show at an off-site venue highlights Edgerton's groundbreaking invention of a high-speed photographic process based on rapid stroboscopic instances of light – now popularly known as 'flash'. Using this method, Edgerton managed to dramatically stop time in unlikely situations and show aspects of our reality that previously were invisible to the naked eye. This was most famously captured in his iconic image, 'Bullet and Apple' (pictured below), which portrays an apple at the precise moment it is being pierced by a bullet. Other images trace his multiple-flash pictures of tennis players, golfers and divers, which examine the intricate movements into singular moments.

Often we only get to see iconic images like Edgerton's in books or magazines. Getting the chance to see them large and up-close is a real treat.

EXHIBITION



CONDENSED READING

A round-up of the latest photography books on the market

● DREAM WEDDING

PHOTOGRAPHY By Lorna

Yabsley, £19.99

Amid the overwhelming number of wedding photography books out there, this one really is fantastic. Full of spectacular images and practical advice (for instance, always shoot the men first; their attention spans are shorter for this sort of thing), Yabsley succinctly explains how to get the shots the bride and groom want, whether you've been commissioned as a friend or a professional.

● **DAVOS** By Joel Tettamanti.

£45 Behind its ski resort and annual economic forum, Davos in Switzerland is really quite ordinary. This is the theme pushed by Tettamanti, and if his pictures of tunnels, roads, houses and store fronts are enough to go by it's also quite dull.

● CHRIS PACKHAM'S NATURE

HANDBOOK By Chris Packham, £14.99 Books by TV presenters often fall short and only serve to promote their brand, but Chris Packham's proves the exception. Full of stunning images and wonderful advice for spotting wildlife and natural phenomena, Packham will get you in prime position to take great pictures.

● 30 WALKS IN... PEAK DISTRICT The AA, £6.99

This pack of 30 cards features walks of two to ten miles each and lists all the practicalities, such as parking and the location of toilets along the route. Clearly marked and explained, these are perfect for any aspiring photo rambler looking to take advantage of the remainder of the summer weather.

Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

DIY WEDDING SHOOT

In response to Roger Hicks' article in AP 24 July on who photographs the photographer's wedding... well, I do! My wedding was in October last year. I looked at the prices of other photographers, but their work was just not in the same league as the photos I have taken for other people's weddings so I knew I would not be satisfied with anybody other than myself. So, what did I do?

I arrived at the church about an hour before the service and started metering from various spots within the church, selected the camera positions and then set up the cameras. I had an infrared transmitter on one camera (with the trigger firmly in my hand) and the other camera was connected to a wired remote with my niece at the other end awaiting my nod to press the button. I even went to the trouble of altering the camera position and settings for the signing of the register while the whole church sat and wondered what I was doing. But the funniest thing was at the hotel reception. While my new wife was driven round to the front of the hotel along with her niece and nephew, I ran through the hotel to set up the cameras ready for the wedding car to come around the corner. There was a waiter next to the red carpet with champagne who nodded and smiled at me (the wedding photographer). The car turned up and out came the bride with the two children, who promptly disappeared. Then, to the waiter's amazement, the photographer grabbed the two champagne glasses and proceeded to smooth up to the bride – the expression on his face was classic. The photos came out really well and I have never looked back.

Jason Chalk, Dorset

Quite right, Jason, and well done. I intend to photograph my own funeral, too – Damien Demolder, Editor

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM



<http://www.whattheduck.net/>

What The Duck



TALKIN' 'BOUT MY GENERATION

I recently bought a Hähnel Giga T Pro wireless remote, which arrived by post complete with instructions printed in an illegible (even with my reading glasses on) font crammed onto one A4 sheet. Manufacturers should realise that among my generation there are a significant number of amateur photographers; indeed, it is my generation that will become more important to them as the recession continues to bite, as we tend to have larger disposable incomes.

Being one of the grey generation that has taken up photography in retirement, I suffer from the well-proven fact that as one grows past 55, there are three faculties which decline exponentially: hearing, eyesight and... I can't remember what the last one is! Therefore, imagine my surprise when I phoned Hähnel to ask for more legible instructions and was told to go to its website, download the PDF instructions and zoom in with Adobe Reader. Sure, it is effective, but no good to me when I need to refer to the instructions when I am out on a shoot should I have forgotten something.

This age problem extends to many company help desks that assume all their customers are geeks and understand their quick-fire explanations. Let's hope that they'll all take a step back and look at the importance of those of us who are mature to their future prosperity.

Anthony Peel, West Yorkshire

JUST SAY NO

In response to the question asked by Roger Hicks in his AP 24 July column, 'How do you say no when asked to take the wedding photographs for one's nearest and dearest?', the answer is just that: say no! I have done this on numerous occasions, even for my own son and daughter-in-law, not to mention many close friends. Of course, the refusal always begs them to ask, 'Why not?', for which I have some stock answers:

- If something goes wrong (and, certainly in the days of film, this was always a possibility that would remain undiscovered until the film was processed), would we still be on good terms? Would they want compensation, or want to sue me?
- If I'm attending the wedding, I want to enjoy being a guest – not be stressing out hoping that I'm taking photographs they'll like.
- As I'll be at the wedding, I will be taking photographs anyway, which I will happily give them for no fee at all. However, I will not be the official photographer.

Alan J Cook, West Midlands

I wonder if Jason called you – Damien Demolder, Editor

A TRUE ICON

I enjoyed Ivor Matanle's *Icons of photography* article on the Weston Master Universal exposure meter (AP 17 July). Such a device must seem like something out of the Ark to today's younger photographers with their do-it-all digital cameras, but in their day



ROB WILLIAMS

DRAGONFLY HUNT

After reading Colin Varndell's feature on photographing dragonflies (AP 17 July), I picked up my Canon EOS 1000D with Tamron 70-300mm tele-macro lens, and took a short stroll to my local conservation area. As I stood looking over the water's edge, I spotted a broad-bodied chaser alight on a nearby stem. I had preset the camera to aperture priority and AI-Servo focus, so quickly took a couple of shots before it flew off. However, it stayed put and I was able to take a few more at different angles. Unfortunately, I couldn't try Colin's tip of keeping the camera back parallel with the wings, as I would have fallen into the water! I took this image at 1/80sec at f/4.5 and ISO 200. After it had flown off, I stayed in the area for over an hour, but did not see another dragonfly. So, thank you, Colin, for the inspiration.

Bob Williams, Devon

Weston meters were a must-have.

I once joined a photography club – or should I say a camera club, due to the heavy emphasis on who had the most expensive camera rather than the quality of the pictures it produced. With my Pentax K1000 (which had a broken meter) and an old Weston Master II light meter, I had to prove myself among a bevy of expensive SLRs. Fortunately, I did! I won first place in several club competitions. My slide film of choice was Kodachrome 64, and as my Weston lacked an invercone for incident readings I took a tip from a mate and used the white cap from an old paint spray container. It fitted perfectly into the Weston and gave me spot-on incident readings. I do recall, however, one snobby club member accusing me of using a 'Heath Robinson approach', which he somehow saw as demeaning a 'serious' camera club. 'B*****s,' I replied, before walking out.

I still own that same Weston alongside a Master V model, which, like all Westons, is a beautifully made instrument. Time was when any 'cool' photographer could be seen traipsing along with a Weston meter around their neck. They may seem rather quaint today, but they more than deserve a mention in AP's *Icons of photography*.

Steve Warwick, Tyne and Wear

CUT SOME COSTS

Paul Parkinson has got it just about right in his letter regarding the lack of coverage of Adobe Lightroom and the bias towards Photoshop (AP 17 July). Furthermore, given the small difference in price between a full version of Lightroom and the CS5 upgrade, it's disappointing that AP has failed to point out an obvious alternative for those Photoshop users considering a CS5 upgrade – namely, to purchase Lightroom

as their primary editor while continuing to use their old version of Photoshop for the few occasions it might be needed.

Given Lightroom's unique non-destructive editing features, and superb image management, this is surely a far more modern and cost-effective option than yet another Photoshop upgrade on its own.

Michael Shellim, via email

SELECTIVE UPGRADES

I was interested to read the recent correspondence concerning the price of high-end software such as Photoshop. Yes, it is expensive, but then again, so much in our hobby is – and there is another aspect to that high price.

I bought a full copy of Photoshop 5 in the late 1990s. It was indeed a lot of money – around £500 at that time – and I had to really persuade myself that it was necessary. I'm glad I did because once I'd got to grips with it, I found it rewarding and useful. In more recent years, I've found an additional benefit from owning a full copy – upgrades. I haven't chased each upgrade as they've come along – that would be expensive – but I have twice taken advantage of upgrade pricing. First I went to Photoshop CS from version 5, and didn't bother with versions 5.5, 6 or 7. Then, earlier this year, I discovered that I still qualified for an upgrade from CS to CS4, so I bought it for a reasonable price. I'll probably follow the same strategy again for the next upgrade – I may well not bother with CS5 or even CS6, but wait for the release after that.

The point is that being able to upgrade the software is in stark contrast to the position with cameras. There are no upgrades from one camera to another one, only a further full purchase.

Tom Burke, South Yorkshire

BACK CHAT

AP reader Alan Carpenter can't believe the DSLR was launched with such a serious sensor flaw

I RECENTLY watched a friend attempt to clean the sensor on his two-week-old DSLR. After much cursing and muttering he ended up having the job done professionally. Prior to this he'd spent hours at his PC cloning out dust marks from a set of landscapes he'd shot in Yorkshire. As they featured large areas of sky, the dust on the sensor was glaringly obvious – not to mention intensely irritating.

When I too owned a DSLR – an Olympus E-500 – it was fitted with a supposedly revolutionary sensor-cleaning mechanism that, despite the hype, often still resulted in a dirty sensor. The shortcomings of in-built sensor-cleaning devices were pointed out in Richard Sibley's article, *AP's guide to... Cleaning your camera's sensor* in AP 10 July.

After several infuriating attempts at cleaning mine, I abandoned the camera in favour of a fixed-lens superzoom model – and my sensor problems vanished. It's inconceivable that the DSLR was ever released onto the market with such a serious flaw. Imagine the busy professional photographer constantly switching lenses only to find the sensor he'd meticulously checked earlier is caked with grot. Frustration doesn't begin to describe it. At a wedding I attended last year the official photographer was using two expensive Nikon DSLR bodies, each fitted with a different focal-length zoom. This was simply to avoid swapping lenses and risking dirt on the cameras' sensors.

Despite his Nikons being a year old the photographer told me he'd never experienced sensor dirt for the simple reason he had never removed the lenses. As a busy pro, valuable time spent retouching photos wasn't an option. Naturally, we can't all run to owning a spare DSLR body and lens, but as a method of beating sensor dust it's almost foolproof.

When I went to buy my superzoom compact I spoke with another customer in the store. After explaining my reason for dumping my DSLR, he advised me not to be fooled that a fixed-lens camera is immune to dirt on the sensor. Seemingly, he'd owned an expensive zoom compact that he claimed had fallen victim to a dirty sensor due to dust particles being drawn in as the zoom whizzed in and out. Maybe he just got unlucky, but I've owned several compacts yet never experienced one speck of dirt on the sensor, no matter how much I used their zooms.

Not being technically minded, I can't offer any alternative to the drudgery of sensor cleaning. But I do know there are camera designers being paid an awful lot of money to come up with their brilliant ideas – yet the answer to grot on your precious DSLR's sensor still eludes them.

For the companies that manufacture sensor-cleaning kits, I imagine life is sweet. But for the DSLR owners who have to use them, I'd hazard a guess that many are thinking life is simply too short.


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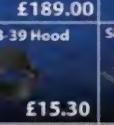
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AndyRouse@AP

Thoughts from a wildlife
photographer's world



THE GRIZZLY bear (*Ursus arctos horribilis*) is a subspecies of the brown bear and is so named because its

brown fur has cream or white tips on the back, giving it a grizzled appearance.

Not to be confused with its close relative, the larger Kodiak bear (*Ursus arctos middendorffi*), another subspecies that inhabits the Alaskan archipelago of the same name, the grizzly is thought to be descended from the Ussuri brown bear (*Ursus arctos lasiotus*). This is thought to have crossed into America from Siberia some 100,000 years ago.

The largest populations are found in coastal areas where weights are as much as 550kg (1,200lb), while those of the Katmai National Park and the Alaskan Peninsula can weigh up to 680kg (1,500lb).

Grizzly bears are omnivorous with plants forming most of their diet, but they will prey on large mammals such as deer and bison. They will also scavenge.

Coastal grizzlies are, of course, partial to a spot of salmon and this normally solitary animal will gather in large groups near rivers and streams during the 'salmon run' to hunt these fish.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate conservationist – two roles that go hand in hand as far as he is concerned. A professional photographer for more than ten years, Andy has worked in every corner of the planet and photographed everything from ladybirds to elephants. He has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards.

In this weekly column, Andy recounts some of his experiences, shares his thoughts and highlights issues from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Preparation is the key when photographing grizzly bears

THE BEAR NECESSITIES



I ONCE had a full-grown grizzly bear sniff my foot. As opening statements go it is not a literary classic. For my foot, though, it was a landmark moment, as afterwards it remained attached to my body and, more importantly, the bear survived the ordeal. Special moments like these make working with grizzlies an awesome experience, and it's just a few weeks now until I am in Alaska again. I am so excited!

The trip will be quite an adventure. We'll spend two days getting to Kodiak Island (where the larger Kodiak bear ranges), then have an hour's seaplane ride out to our little ship moored off the Katmai Peninsula on the Alaskan mainland. Each day will be spent up-close ashore with the bears, doing bear stuff, and thankfully each evening we will sleep on board. Call it the result of getting older if you like, but camping on the ground with bears is so overrated. All you get is a bad night's sleep and a bladder that is fit to burst as you are too terrified to come out of the tent at night. Give me the ship any time!

Preparation is key. In last week's column I wrote about my downloading issues. Well, they are no closer to being resolved and Steve Jobs [CEO of Apple] has yet to offer me a loan of a MacBook Air! Fortunately, I know exactly what kit I am taking, because having worked with grizzlies many times before I have a fair idea of what to expect. I am going to take my Nikon D3S and D3X DSLRs, plus a 'suicide body' for low-angle remote work (it will probably get trashed by an inquisitive paw). Lens-wise, it is a question of using my experience. On my first trip I took just my 500mm lens, and what a mistake that was. Within minutes a mother and cub were within 70–200mm range and all I could get were their ears. The lesson learnt was that flexibility is better than long glass. So I will be taking my beloved Nikon 200–400mm and will use the extra file size of the D3X if I need to get in any closer. Experience tells me, however, that a Nikon 70–200mm f/2.8 VR lens with a 1.4x teleconverter will be the combination most used. I will take a wideangle too, just in case, and extras like a



wireless trigger for the suicide camera and a polariser for those occasional sunny days.

The 70–200mm combination is perfect for framing the grizzly in the context of the ecosystem, as the landscape is truly awe-inspiring. I also know that these bears will come close enough to get a headshot with this lens. The photograph on this page is of a female called Nemo that came and stood right behind us to escape the attentions of a dominant male. It was an incredible moment and something I would have missed with a longer lens. To this day I am thankful that she didn't drop the salmon, as it would have rolled down and stopped against my foot. And then my foot's luck might have finally run out...



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PHOTO INSIGHT



HEATHER ANGEL

An internationally renowned photographer of the natural world and author of more than 50 books, Heather brings her expertise to AP

Our new AP expert Heather Angel discusses how she captured this artful shot of a hoverfly and shares some useful tips on composition

SHOOTING with a macro lens opens up a plethora of compositional possibilities. It concentrates your eye into a small area almost as though you are looking through a tiny window into another world.

This image is from my *Wild Kew* book for which I spent a year photographing at the Royal Botanic Gardens. On this occasion I was photographing in the early evening and the light was soft and appealing. The advantage of early evening is that you avoid really contrasty light because the sun is not directly overhead, which can burn out detail.

Hoverflies don't fly straight to a flower. Instead, they hover above it and this predictable behaviour makes them easier to capture than most other insects. You have time to stand back and think about how to compose your shot (see *Talking Technique*).

As with photographing other insects up close, you mustn't make any sudden movements otherwise they will fly away. When taking a shot you have to move

slowly and carefully. The flower pictured is ragwort, a biennial plant that is toxic to horses, livestock and wild animals, and can be harmful to humans. I used a 105mm lens with my Nikon D3. It's a great lens because you don't have to get as close to the subject as you do with a 60mm macro lens.

Thinking carefully about how the light falls on your subject is especially important with macro. I look at my subjects closely and decide the best way to make the most of the light. Whether your subject has a shiny surface or is translucent or textured, when you look at it, it should say to you 'use direct flash' or 'try using a reflector'.

I decided to use fill-in flash to give the image extra sparkle. The flash didn't freeze the wings because it is not high-speed flash, but it has brought out the colours of the flower and insect. I took this at 1/250sec, which was the fastest shutter speed I could use when using flash with this camera.

I manually meter all my shots. Green foliage gives a good average tone so I meter from this, making sure I am metering in the same light in which I'll take the picture. I'll be constantly metering if the light is changing.

On this occasion I used a monopod to steady my Nikon D3. I could have handheld this shot, but where depth of field is so critical it's crucial to make sure the camera is still. I pushed the ISO to ISO 1600 – and the quality is incredible. With this camera I know I can use high ISO settings when handholding and still achieve good quality images. Increasing the ISO meant I could use a smaller aperture – in this case f/10 – and so ensure my image was sharp. **AP**

Heather Angel was talking to Gemma Padley

TALKING TECHNIQUE

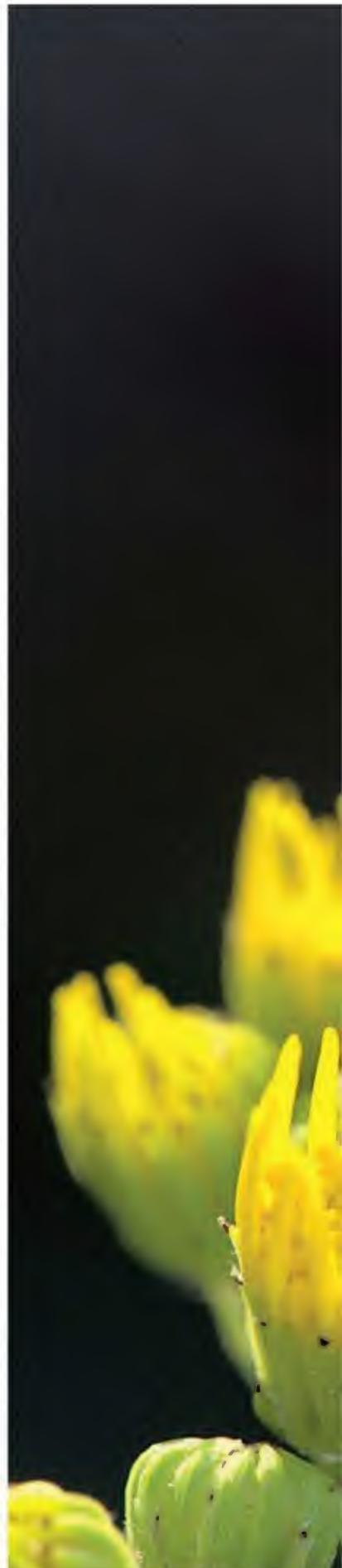
I don't always have a preconceived idea of how I want my composition to look, and with moving insects you won't know how to compose the image until you are there.

My original image was horizontal with space either side of the subject, but I cropped to a square because I love square format. I find it helpful to allow extra space around the main subject as insects often move around in the frame. You can always crop afterwards if you want to.

When photographing insects up close there is an element of anticipating what the insect will do. While you don't need to read in-depth essays about insect behaviour, it's helpful to have an idea about their activity. Ultimately, it's a case of using your eyes to study what the insect is doing and think about how you can best frame the shot. I wanted to capture the hoverfly doing what it does best and in this instance the composition formed itself. I like the diagonal line that runs from the top right-hand corner to the bottom left-hand corner – it helps shape the composition. I wanted to keep the background simple and in this instance the darkness contrasts with the brightness of the flower. I try to use backgrounds that aren't busy, as this can take attention away from what you want the viewer to focus on. Macro photography is about tuning into different combinations of shapes and colours, and training your eye to notice details.



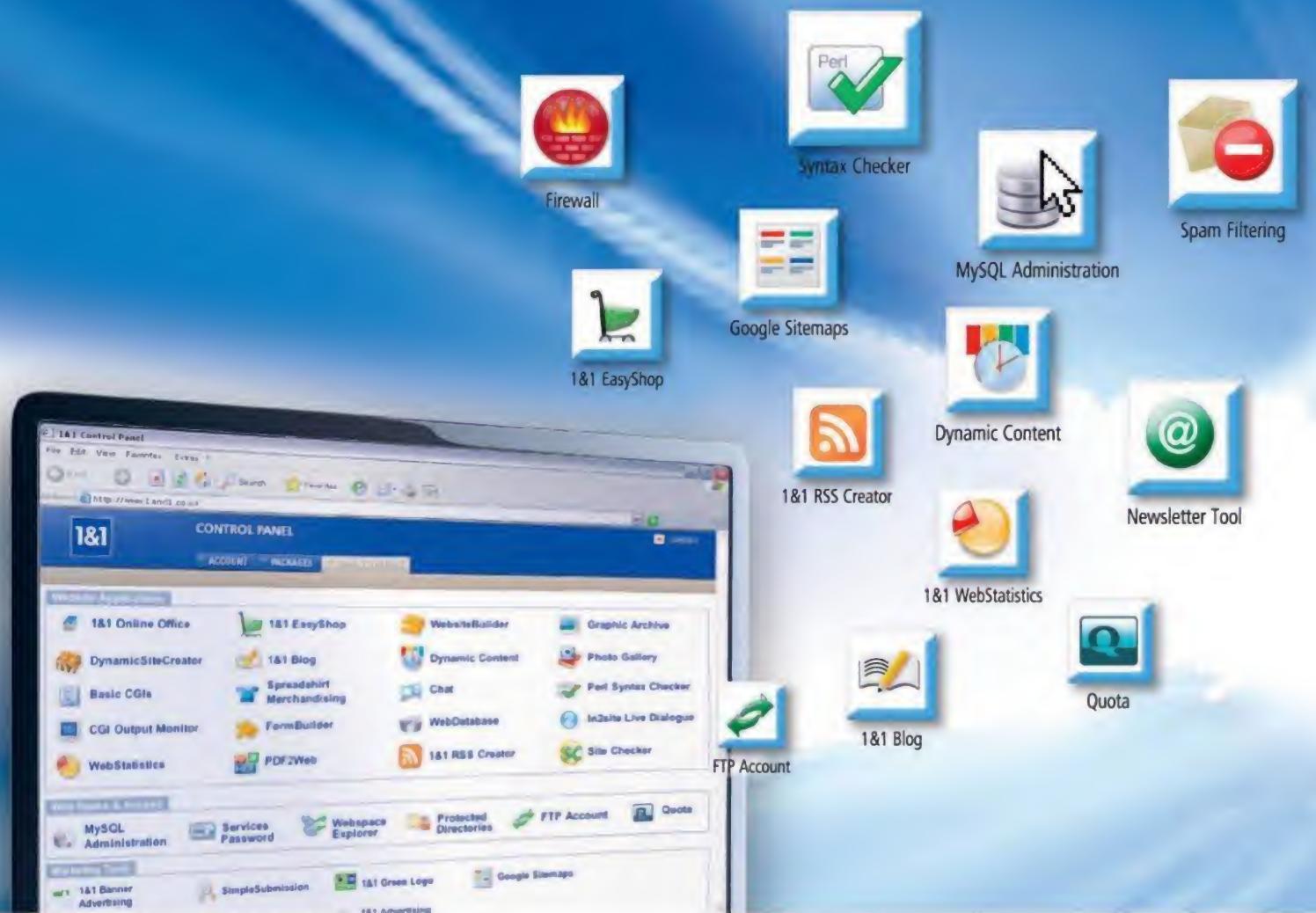
To see more images by Heather, visit www.heatherangel.co.uk. Heather currently has an exhibition at Kew Gardens based on her book *Wild Kew* (published by Royal Botanic Gardens, priced £9). The exhibition runs until 5 September 2010. Visit www.kew.org for more information. Heather will also be holding a seminar with *Amateur Photographer* on Wednesday 17 November 2010. To book a place, call 0203 148 4326/21.





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Abstract architecture

Architectural photography can often result in sloping lines. **Chris Gatcum** explains how to straighten these and emphasise the abstract quality of a picture



SOFTWARE USED Adobe Photoshop CS4

SKILL LEVEL

TIME TO COMPLETE 20 minutes

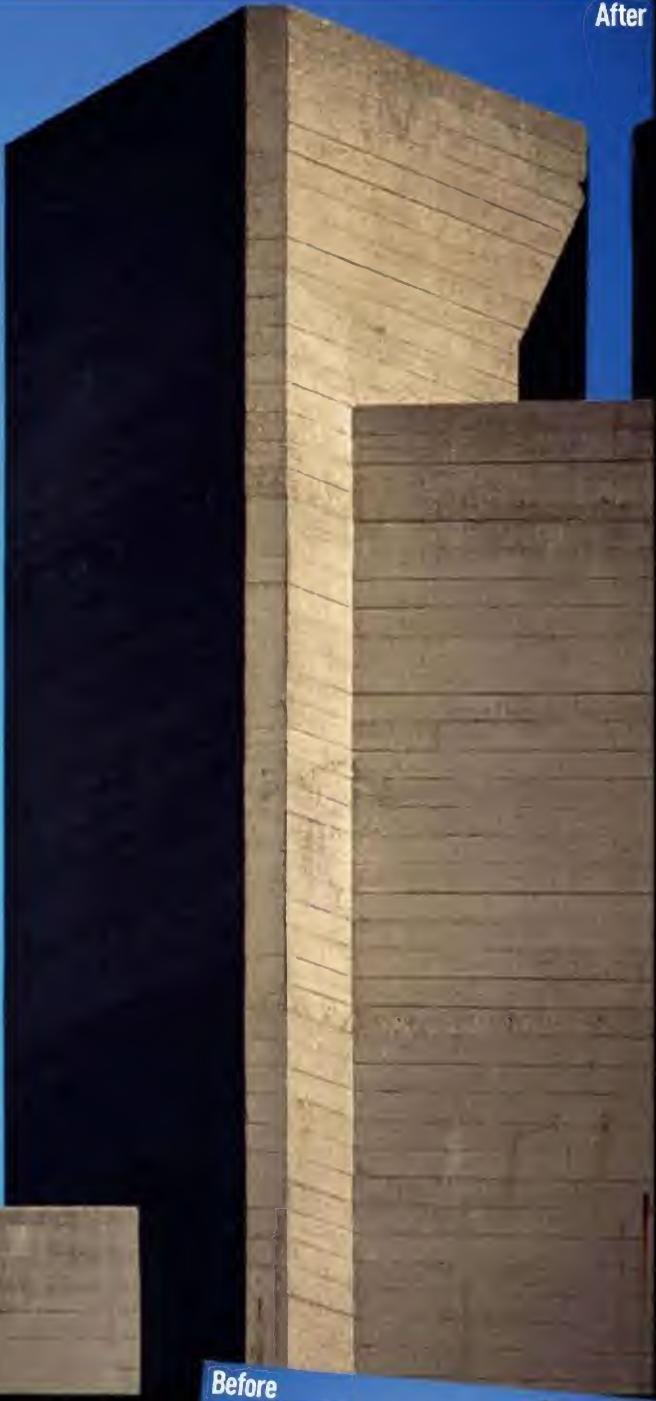
SYSTEM REQUIREMENTS Windows or Mac

ARCHITECTURE is all around us, and ripe for photographing, whether you're looking for something fantastic and ornate, such as Gaudi's Sagrada Família in Barcelona, Spain, or a high-tech contemporary design like the Selfridges store in Birmingham – a photographer's favourite. Yet while there are countless different designs and materials used in the buildings around us, the most enduring principle in architecture is the humble rectangle.

Now, I'm not professing to be any kind of expert on architecture (far from it), but if you look at the buildings around you, the majority adhere (more or less) to the basic premise of vertical and horizontal lines and the 90° angles that connect them, be they walls, doors or windows. This repeated geometry is particularly obvious in the stark, 'brutalist' architecture of the 1950s and '60s,

and often-fading examples of these primarily concrete structures can still be found scattered across the country – including the Royal National Theatre on London's South Bank, which is the basis for this week's *Last Resort*.

Taken on a blue-sky day, the direct sun and cloudless sky have created a simple, abstract, graphic image from the primitive shapes of the concrete towers. However, because this photograph is wholly reliant on strong geometric shapes rather than details or an identifiable subject, it's vital that everything that should be straight is straight. At the moment this isn't the case: with only a finite number of positions to shoot from – none of them square on to the building – it was inevitable there would be a certain amount of distortion in this picture. The result is towers that are converging slightly



Before



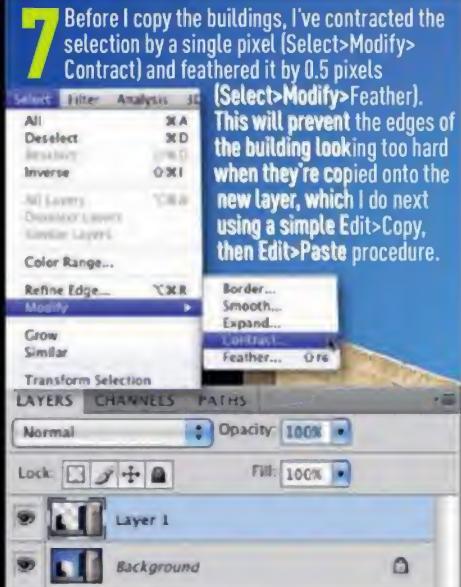
(more so towards the left of the picture), and the would-be horizontal 'block' in the lower left corner is sloping towards the left. Both of these are relatively straightforward fixes in Photoshop, but while I'm at it I'm going to see what else I can do to emphasise the abstract nature of the picture.



1 To start with, I've duplicated the Background layer (Layer>Duplicate Layer...) so I can make changes to the shape of the image – as a Background layer, this wouldn't be possible. I've then added several vertical guides by clicking on the ruler to the left of the image (View>Rulers) and dragging a guide across. I've set these over a number of would-be (and should-be) vertical edges so I can align the verticals.



4 The guides show me that the right-hand building's 'roof' is already horizontal, so there is really only one area of the image I need to adjust – the bottom left corner. Rather than use the Perspective tool to fix this, I'm going to use Distort (Edit>Transform>Distort) as it allows me to manipulate each corner of the image independently. Here, I've raised the lower left of the image to straighten the horizontal line.



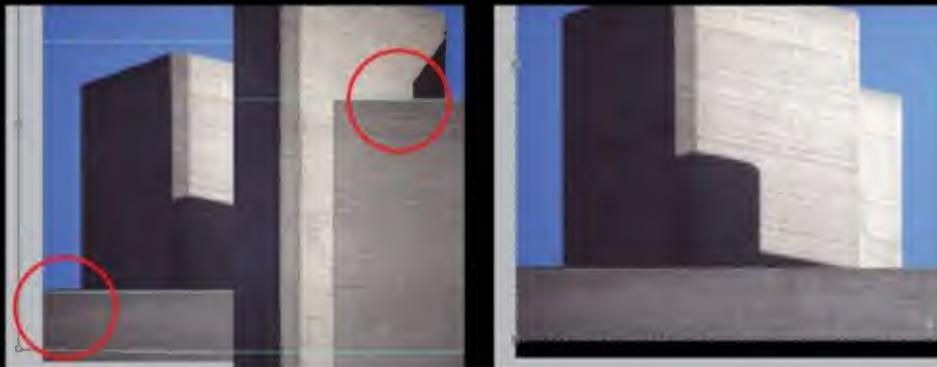
7 Before I copy the buildings, I've contracted the selection by a single pixel (Select>Modify>Contract) and feathered it by 0.5 pixels (Select>Modify>Feather). This will prevent the edges of the building looking too hard when they're copied onto the new layer, which I do next using a simple Edit>Copy, then Edit>Paste procedure.



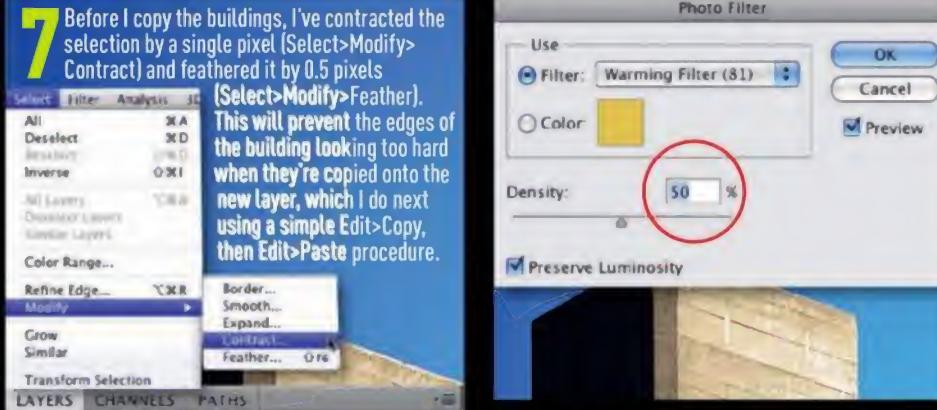
8 Just as there are numerous ways of making a selection, so there is a wide range of options when it comes to adjusting colour. I'm using a Photo Filter (Image>Adjustments>Photo Filter), choosing Warming Filter (81) from the drop-down list and setting the Density to 50%. Checking the Preview box allows me to see the effect this will have on the image.



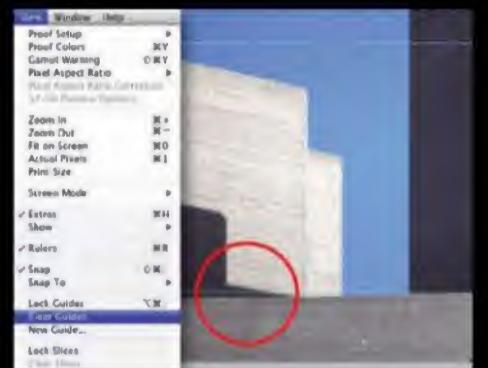
2 As my vertical lines are converging, I've used the Perspective tool (Edit>Transform>Perspective) to straighten them, using the guides to align them. As the convergence wasn't symmetrical, I've shifted the perspective adjustment slightly by clicking and dragging the central, top handle to the left.



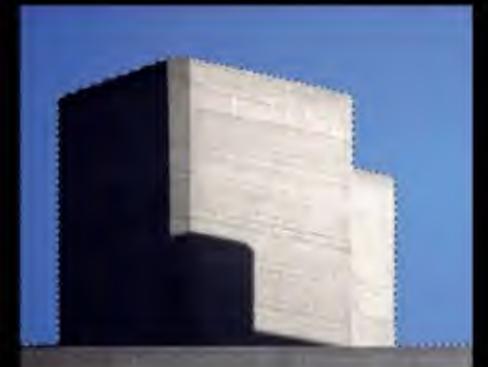
5 With my image perfectly straight, both horizontally and vertically, I've cropped the bottom slightly and flattened down the layers. I could stop here, but I also want to tweak the colour of the buildings a little – although the sun has warmed the concrete slightly, I want to enhance this to increase the colour contrast.



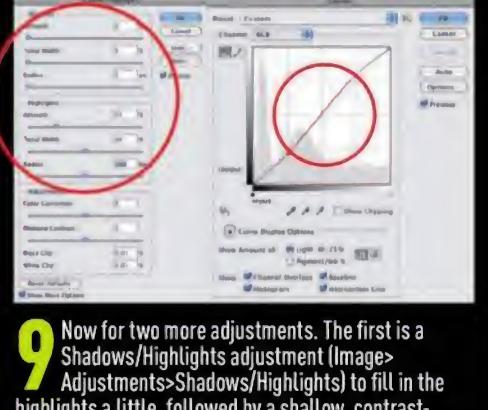
9 Now for two more adjustments. The first is a Shadows/Highlights adjustment (Image>Adjustments>Shadows/Highlights) to fill in the highlights a little, followed by a shallow, contrast-boosting S curve (Image>Adjustments>Curves). Finally, and this is a personal decision, I've changed the shape of the image from a rectangle to a square using Image>Image Size. I haven't constrained the proportions, so effectively the image is being 'squashed' horizontally, elongating the towers. While it may no longer be an architecturally 'honest' picture, I prefer it as an image.



3 With the vertical walls 'fixed', I can get rid of the vertical guides (View>Clear Guides) and turn my attention to the horizontal lines – most notably, the one at the bottom of the image. Again, I'm going to add a couple of guides to help me, this time dragging them down from the ruler at the top.



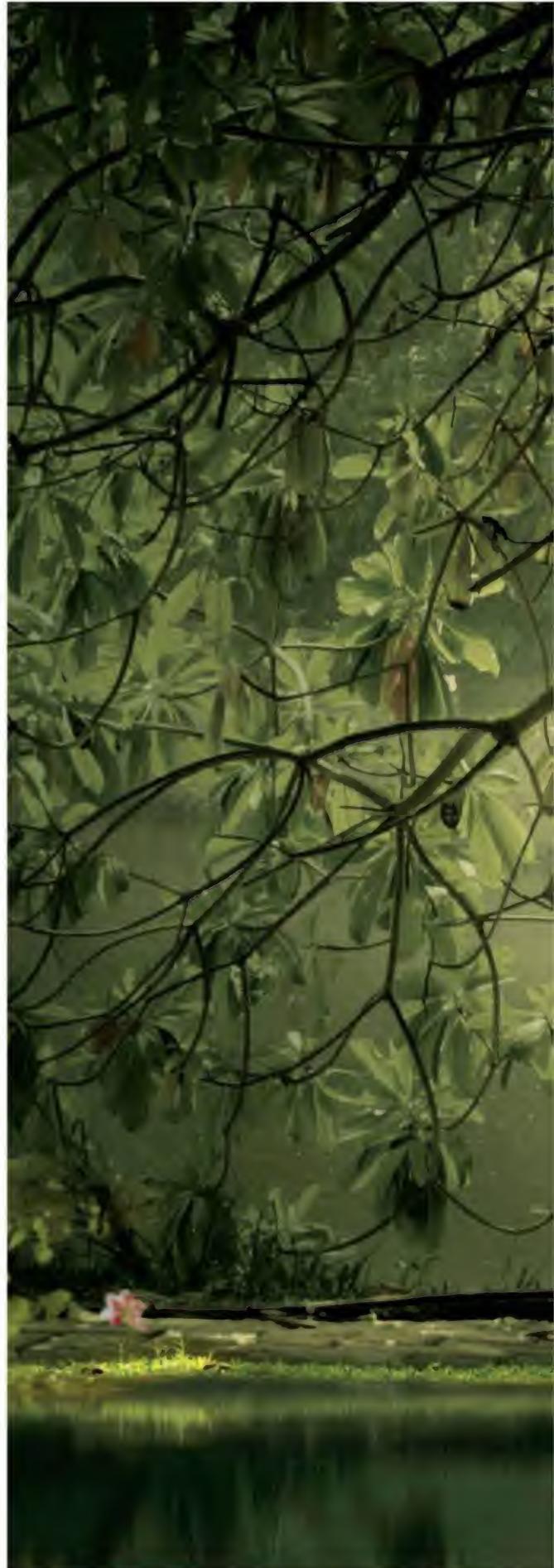
6 The first thing I'm going to do is to copy the buildings onto a separate layer so I can work on them in isolation. There are lots of ways of making selections, but I'm going to use the Magic Wand to select the sky. Holding down the Shift key while I click on the sky (with the Magic Wand set to a Tolerance of 32) quickly selects the flat blue sky, after which I can choose Select>Inverse to switch the selection to the buildings.



8 Just as there are numerous ways of making a selection, so there is a wide range of options when it comes to adjusting colour. I'm using a Photo Filter (Image>Adjustments>Photo Filter), choosing Warming Filter (81) from the drop-down list and setting the Density to 50%. Checking the Preview box allows me to see the effect this will have on the image.

Right: Sometimes Rarindra opts for side lighting, as seen in this image, which brings out more texture. Here he has also framed upright to emphasise the trees

Far right: Colour is a crucial element in Rarindra's images. He likes to use one dominant colour to help convey a mood



Seeing the light

Baffling legions of online followers with his atmospheric images, **Rarindra Prakarsa** reveals his techniques for using light and explains why Indonesia is the best place in the world to take pictures. **Jeff Meyer** reports

IN THE shadow of Bali and some of its more well-known resorts lie the 17,508 islands that make up the Republic of Indonesia. As a postman this would eternally frustrate you, but as a photographer it means your subject matter is practically limitless.

For Rarindra Prakarsa, a graphic artist by day and photographer in his spare time, Indonesia is the most beautiful place in the world. Yet rather than its famed beaches and rainforests, Rarindra sees his country's natural beauty in its unique light.

'Indonesia is one of the best places on earth for photography,' says the native of Jakarta. 'In West Java, where many of my images are taken, the light is quite hazy, which allows me to create images with more dimension.'

While many photographers look for Cartier-Bresson's oft-quoted 'decisive moment' or make stunning scenery their first priority, Rarindra goes out with his Canon EOS 5D DSLR looking specifically for dramatic light. It's become a hallmark of his growing portfolio: traditional Indonesian scenes bathed in warm, atmospheric light that leaves his subjects looking almost as if they are glowing. Capturing such an effect is always a challenge and requires a bit of editing, but by shooting in the early morning Rarindra gets a solid foundation.

'About 85% of my photos are taken in the morning,' he says. 'There are more shadows and highlights in the morning, but because of the haze in these parts of Indonesia, this light strikes my subjects gently. The haze acts as a giant softbox.'





SUBJECTS

Rarindra often aims to position his subjects against the sun to create a backlighting effect, which is a common feature in his images that he says gives pictures a more 'dimensional view'. This helps separate his subjects from their background, which in a forest setting has a tendency to be naturally busy or cluttered. When shooting a backlit scene, Rarindra will typically focus on a subject's gesture. At other times he will use semi-backlighting or sidelighting to elicit more shadows and emphasise textures or shapes. If he wants to emphasise a particularly nice sky, he will use frontlighting.

Rarindra didn't pick up a camera until he went to the University of Indonesia and chose photography as one of his majors. At first he cut his teeth on street photography, but soon he realised that despite a fascination with people this sort of stealth photography wasn't his style. 'I'm just a photo enthusiast, not a photojournalist,' he says. Eventually he realised he could take his interest in fellow humans to more serene environments than downtown Jakarta.

'I grew up in the big city, so I think that's why I'm drawn to more rural locations,' says Rarindra. 'Jakarta is surrounded by the West Java Province, so it is quite easy for me to travel there to take pictures of traditional Indonesian scenes. These are typically taken in villages or the surrounding forests using predominantly children as his main subjects.'

'Even though I didn't grow up in a village, Jakarta in the 1970s and '80s was like a



Often it is just a small gesture or expression that Rarindra decides to focus on in his image

'Another reason I photograph children is because their expressions and gestures always look natural'

'big village,' he explains. 'I had a really happy childhood that helped make me into who I am today, so perhaps I use children as my subjects because they are a reflection of that happiness.'

'From a photographic view, though, another reason I photograph children is because their expressions and gestures always look natural. This is what I like to focus on in my images: expressions and gestures. Even when you ask a child to pose, they always do it naturally. And from a viewer's standpoint, everyone likes children. Everyone can relate to them because we've all been a child.'



Left: Rarindra says he doesn't look for subjects or scenes as much as he looks for interesting light. Once he finds it, he then looks for other elements with which to compose a picture



All pictures © Rarindra Pardha Pardha Sa

COMPOSITION

Careful organisation goes into each of Rarindra's images, which he ultimately sees as a package of 'light, subject, moment, background and colour'. To give each of these ingredients its due, Rarindra strives to keep his compositions simple and limited to these elements within the frame.

Light, as he mentioned earlier, is what first draws him to a scene and motivates him to consider taking a picture. Next, Rarindra must find a suitable background for his subjects. 'The background must always support subjects and should in no way conflict with them,' he says.

To this end he looks for solid colours or simple shapes and patterns against which he can juxtapose his subjects, who are often children or villagers in traditional dress. Rarindra ensures his subjects are the dominant elements in his images by framing them within the areas of bright light and setting them against a darker background.

This simplicity is also maintained by using one colour as a consistent and dominant hue throughout his image. Often this will be a warmer tone, such as a red or yellow, or perhaps a cooler green for more reflective moments he is capturing, such as his picture of two children studying (see left).

'We must understand colour harmony,' says Rarindra, who always keeps the law of the colour wheel in mind. 'Ask yourself, what colour complements red, for example, and makes it look more beautiful? I try to use colours to create a mood.'

Having a few simple colours also helps to elevate your subject from the background, he adds. Because he shoots mostly in the morning he is already capturing strong colour saturation, but simple techniques such as setting your camera to the shade white balance setting in bright conditions can push it a little further in-camera. Rarindra doesn't like to

Rarindra often zooms out slightly to use tree trunks and canopies as natural framing devices in his forest scenes

Right: Rarindra aims to shoot in the early morning when the sun is dramatic, yet diffused by the haze

Below right: Finding an uncluttered background is the key to making a successful image, says Rarindra

 do too many colour adjustments on the computer, but when he does he sticks to the Selective Colour or Colour Balance features.

Finally, when the elements are in place, Rarindra experiments with different focal lengths to see how the potential image looks best aesthetically while also looking to keep his subject dominant in the frame. If the focal length is too short, his subjects will be lost amid the forests where he is shooting. For the most part he uses a 28-75mm zoom at its longer end on his Canon EOS 5D.

When calculating his focal length, Rarindra often tries to include a natural frame around his subjects. This might be a tree trunk and leaf canopy or a large shaft of light. 'I feel it makes my pictures look more dimensional,' he says. 'Also, it makes my subjects stand out more. The key to my framing and composition is a careful managing of dark and light areas. You can have beautiful lightfall, but without the frame it loses impact.'

TAKING THE PICTURE

As he is shooting in fairly intense light conditions, Rarindra generally shoots in raw mode. In the backlit scenes he shoots, the intensity of the light pushes down the midtones and gives his subjects more contrast. Shooting in raw mode gives him the flexibility to bring back some of the midtones on the computer.

Rarindra has no hard-and-fast rules on aperture – he usually bases this on the light conditions. However, if he's going in closer for a traditional portrait he will use an aperture of wider than f/5.6. For the past two years he has been experimenting with longer lenses – a 135mm f/2 and a 70-200mm f/4 – that let him mix backlighting with soft blurring in his backgrounds to give his pictures an even more dimensional effect.

Finally, Rarindra uses spot metering at the brightest area of his frame to take his exposures. He then compensates by -1 to avoid overexposure. This is crucial, he says, for working with strong backlighting.

Following these steps ensures he gets the perfect exposure and that his subjects are completely sharp, while the backgrounds are slightly soft. At the processing stage he will make local edits and sharpen parts of the frame or flatten the background by masking it. For a full run-down of Rarindra's post-processing technique, see page 27. 



HOW TO GET THE LOOK

Rarindra's images have a dreamlike appearance. While most of this is captured in-camera, some careful editing is required to reach the final result. Below Rarindra explains the steps he followed in one of his favourite images to achieve its atmospheric look



1 The original raw image was taken in the morning at about 7.30am in a semi-backlit position. I didn't use flash or a reflector. The faces of the mother and boy appear to have been illuminated from light reflected off the rice. I used the Shade white balance setting for this shot.

2 The Shade white balance setting produced too much yellow in the overall tones. My subjects look the same shade as the bamboo house in the background, so I changed the white balance in Adobe Camera Raw to a more bluish hue by reducing the Kelvin slider.

3 The overall tones still look flat. There should be something warm in the picture to accentuate the colour, so I chose the woman's headdress for a local edit. I brushed the veil in Soft Light blending mode at 100% Opacity. This process picks up the orange tones in the material when I click on the colours in the leaves in the foreground. This colour similarity then links my foreground to my subject.



4 The skin tones of the woman and boy are still too blue so I went back into Adobe Camera Raw and dragged the WB slider to add more Kelvin at about 6,000K. Now the skin tones look a little more natural. Then I opened the image in Photoshop and copied it as a new layer into the previous file. I then used the new layer to get the adjusted skin tones by masking in only the skin.

5 However, because the sunlight came from behind her, the woman's face looks too dark. It's only slightly illuminated because of the reflected light from the rice. In Levels (Image>Adjustments>Levels) I dragged the right Highlights slider to the left until the woman's face brightened up. Then I masked only the brightened face into the image by brushing a black masking layer with a white Brush tool.

6 The overall picture looks too blue, so I added some warm yellow to the mix using the Color Balance (Image>Adjustments>Color Balance). I chose the Highlights Tone Balance and dragged the yellow-blue slider to the left until the highlights seemed warmer. Lastly, I checked the histogram in Levels.

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THIS is the sixth in our series of inspiring photography seminars, and we are delighted to welcome Heather Angel, esteemed international wildlife photographer with a passion for plants, mammals and macro (www.heatherangel.co.uk).

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These exclusive seminars for up to 90 people are held at the home of AP and WDC in the Blue Fin Building, rising above the impressive skyline of London's Southbank.



Nikon UK will be showcasing its range of award-winning products before and after the seminar, and will have a number of experts on hand to answer any technical queries. For more information about Nikon's range of products visit www.nikon.co.uk.

Seminar tickets are on a first-come, first-served basis at £29 per head, including a Nikon 'hands-on' session from 6pm and a presentation followed by a Q&A session with Heather Angel from 6.30pm-8pm.

Tea and coffee will be served afterwards, along with a chance to purchase a signed book from Heather, meet and greet the editorial teams, and another opportunity to take advantage of the Nikon 'hands-on' session. Every delegate will be given a goody bag and a hints & tips sheet to take home.

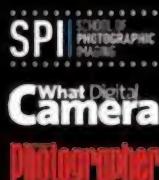
HOW TO BOOK YOUR PLACE

EMAIL us at spiadmin@ipcmedia.com with the words 'HEATHER ANGEL SEMINAR' in the subject line. Please include your name, address and telephone number.

POST a cheque for £29, made payable to 'IPC Media Ltd', to Estelle Hicks-Bennett, SPI Seminar, Room 9-372, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Please include your name, address, email and telephone number.

CALL 0203 148 4326/21 to pay by card.

PLEASE NOTE places are only confirmed upon receipt of payment. Tickets are non-refundable.



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Round seven **Wish you were here**

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via email**

For full details of how to enter via email and terms and conditions visit www.amateurphotographer.co.uk/apoy10

AS OUR 2010 Amateur Photographer of the Year competition, in association with Canon, enters its home stretch we can say with certainty that this has been one of the finest years of the competition to date. This stands even in spite of our recent technical hiccup due to an unforeseen hard drive failure. We appreciate your patience with the delayed Round 4 results and urge you to look out for them in two weeks' time in AP 21 August. In the meantime, let us introduce Round 7.

August, of course, is the most popular time of the year for taking holidays, and as thousands of you motor and jet off to pastures new we thought this would be the opportune time to launch our travel photography round, **Wish you were here**. On the following pages we have offered some tips and techniques to help you get started. Judging by previous rounds, we're confident we can look forward to a diverse group of images.

We would also like to remind everyone that it is important to include a daytime telephone number and address so we can contact you in the event that you are shortlisted or win the round. Please also remember to include details of your image in your email entries so we can judge your image accurately. Without a sentence explaining what your picture depicts, our judges have to guess. If you visit the link below you will find all the rules for entry, terms and conditions and the disclaimers that must be copied and pasted into an email entry. Remember that the top 50 pictures each month all receive points on our league table.

Be sure to look for the results from our current round, **Close to You**, which will be published in AP 28 August.

Round seven

Wish you were here

August is the time when many of us take our holidays, but travel photography can sometimes intimidate us. Do we shoot the tourist landmarks by which we can show off our visit, or do we look for candids, landscapes or light that we might not find closer to home?

The answer is there is no definitive answer. It's more instinctual. If your goal is to tell a story about a place, ask yourself what stands out. Is it the local dress or the landscape? Maybe it's the rows of bicycles and canal boats that you see in Amsterdam. If you're on a tropical island full of flamingos, it might be that you want to emphasise the colour pink. Floyd the barber in his high-street shop might perfectly embody small-town America.

Or it could be that you want to shoot the major landmarks, such as an Eiffel Tower or Taj Mahal. In this case, think about showing an alternative view that differs from the standard shot we've all seen.

Great travel photography comes in many forms, but ultimately your picture should give the viewer a sense of the place in which it was taken. On the right we've offered some tips and information to help get you started.

Plan your APOY year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry for each round, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Islands in the stream	Landscapes and water	6 Feb	26 Feb	27 Mar
Have you ever seen the rain?	Rain and bad weather	6 Mar	26 Mar	24 Apr
Everyday people	People in their environment	3 Apr	23 Apr	29 May
In bloom	Flowers and plants	1 May	28 May	26 Jun
Here comes the sun	Sunrises, sunsets & sunny days	5 Jun	25 Jun	31 Jul
Close to you	Macro and close-up	3 Jul	30 Jul	28 Aug
Wish you were here	Travel photography	7 Aug	27 Aug	25 Sep
Walk on the wild side	Wildlife and domestic animals	4 Sep	24 Sep	30 Oct
Black or white	Black & white/monochrome	2 Oct	29 Oct	27 Nov
Take on me	Portraits and self-portraits	6 Nov	26 Nov	25 Dec

Please
see p31
for details
on how to
enter

DAMIEN REHBERG



Locals

People are some of the most interesting aspects of travelling. Whereas landscapes may not differ too much from county to county or country to country, people are unique. Everywhere you go they have different ways of doing things. They may dress differently, practise different customs or eat strange foods. Think about how you can show this with your camera. What makes people unique? Sometimes it's going in close on their face. At other times you might want to go wider for context.

JEFF MEYER



The landscape

Sometimes it is the local landscape itself that is distinct and gives your location its identity. This is the case with the walled medieval seaside town of St Malo on the coast of Brittany, pictured here. If, like many, your travel photography coincides with a family holiday, you might not be able to shoot such seaside towns at dawn. Therefore it's worth remembering that low ISOs and daylight white balance settings during the day often yield the most realistic colours and tones.

JEFF MEYER



Details

Sometimes it's not the people or the landscape at all that define a place, but rather the locals' customs and pastimes. If these can't be captured in candid street shots (such as market or café scenes) then think about the other areas in which they reveal themselves. Here, for instance, Venice's age-old tradition of wearing elaborate masks during Carnevale is emphasised by capturing the many varieties in this large pile for sale.

1st prize

Our first-placed winner will receive Canon's PowerShot G11 compact camera, worth £569, along with an **underwater housing**, worth £209. Designed for exceptional image quality and professional levels of flexibility, the PowerShot G11 combines a 10MP high-sensitivity sensor, a 5x wideangle (28mm) lens, a full manual mode and a 2.8in vari-angle LCD. The winner will also receive Canon's Tele-Converter TC-DC58D 1.4x, worth £135, which increases the effective aperture of the lens by 1 stop and extends focal length by 1.4x. Also included is a Canon conversion lens adapter, worth £44, and a case, worth £23. In total, the winner will receive prizes worth



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£980 RRP**

AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION Entry form

After you've read the rules, send your entry to:

Wish you were here, Amateur Photographer, IPC Media,
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE 27 AUGUST 2010

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms First name

Surname

Address

Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable)

Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) Please return my entry. I enclose an SAE OR: I do not need my entry returned (tick one to confirm). This entry has not previously been published in a national UK photography magazine (tick to confirm). Amateur Photographer, published by IPC Media Ltd ("IPC"), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not to hear from us** IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not to be contacted** If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column

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PHOTOS SUBMITTED MUST BE YOUR OWN WORK, MUST NOT BE COPIED, MUST NOT CONTAIN ANY THIRD PARTY MATERIALS AND/OR CONTENT THAT YOU DO NOT HAVE PERMISSION TO USE AND MUST NOT OTHERWISE BE OBSCENE, DEFAMATORY OR IN BREACH OF ANY APPLICABLE LEGISLATION OR REGULATIONS. IF IPC HAS REASON TO BELIEVE YOUR ENTRY IS NOT YOUR OWN WORK OR OTHERWISE BREACHES THIS RULE, THEN YOUR PHOTOS WILL NOT BE CONSIDERED. 5. PHOTOS MUST NOT PREVIOUSLY HAVE BEEN PUBLISHED IN A NATIONAL UK PHOTOGRAPHY MAGAZINE. 6. COPYRIGHT OF ALL ENTRIES REMAINS WITH THE PHOTOGRAPHER, BUT IPC AND CANON (UK) LIMITED AND THEIR ASSOCIATED GROUP COMPANIES RESERVE THE RIGHT TO USE, PUBLISH AND REPUBLISH ENTRIES IN CONNECTION WITH THE COMPETITION, WITHOUT PAYMENT. 7. 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2nd prize

**Worth
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RRP**



Our second-placed winner receives Canon's PowerShot S90, worth £439. The S90 lets users shoot quickly with a lens control ring to get superior low-light performance with a high-sensitivity 10MP CCD and f/2 lens. Along with full manual control and raw mode, it also features a dual anti-noise system. Also included is an **underwater housing**, worth £209.



**Worth
£398
RRP**

Our third-placed winner receives Canon's 12.1MP PowerShot D10, worth £289. The D10 is ideal for outdoors, offering water resistance to 10m and shock resistance. It also features a 3x zoom lens, optical IS and scene detection technology. Also included is a D10 accessory kit with straps and covers, worth £109



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Boat at sunrise

For this image taken at Black Valley in Co Kerry, John uses the boat to point the viewer to the mountains and clouds in the distance

Canon EOS 30, 20-35mm, f/22, Fujichrome Velvia 50

Mixing these pre-dawn colours with the saturation of Fujifilm's Velvia 50 has certainly produced a powerful image. We are not used to these purple tones, but somehow they don't appear false as they suggest an almost absent sun and a particularly peaceful time of day.

AP publishes more reader photographs than any other photography magazine

Reader Spotlight

John Hall Co Cork, Ireland

John has been taking pictures for more than 20 years. His aim is to capture the Irish landscape in vivid colour using mainly wideangle perspectives and long exposures. The images published here were taken on the southern and western coasts of Ireland and were shot on Fujichrome Velvia 50 film. 'About 75 per cent of my images are taken at twilight,' says John. 'For many Irish people our lives are linked to the sea and I try to capture its unbridled power in my seascapes. I love using long exposures in low light to give movement to the water.' To see more images by John visit www.irelandimages.org.

Evening sky

2 A fiery sky mimics the crashing waves in this image taken near Clogher in Co Kerry. Canon EOS 30, 20-35mm, 2secs at f/22, Fujichrome Velvia 50

Stone at twilight

3 Using a stone as his focal point, John captures the drama of the evening sky at Keel on Achill Island, the west coast of Ireland. Canon EOS 30, 19mm, f/22, Fujichrome Velvia 50



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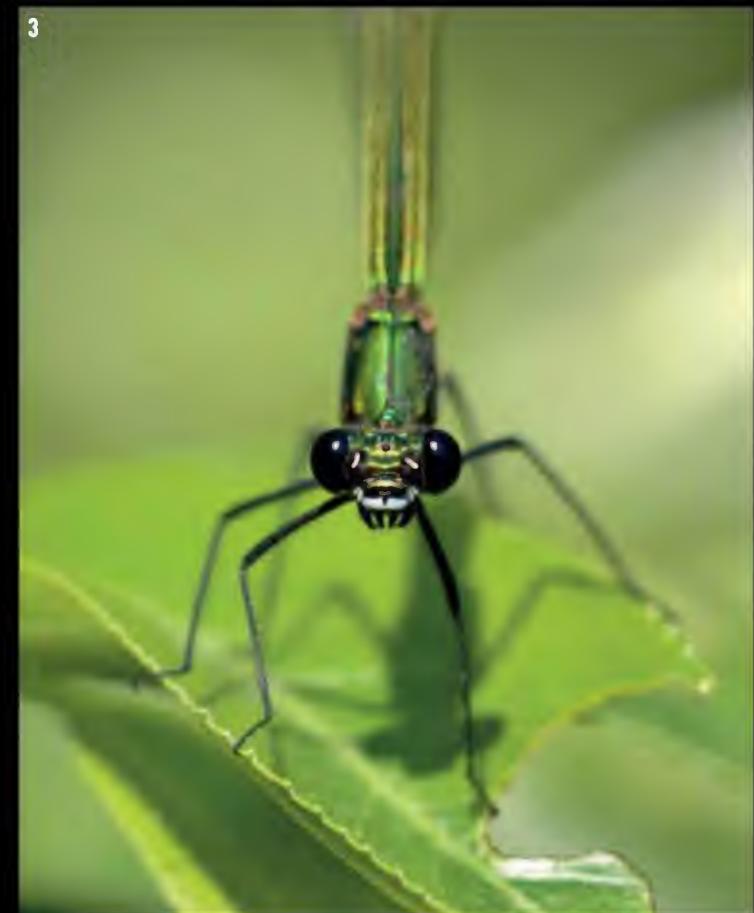
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Horia Bogdan

Romania

Horia started photography seriously in 2006, initially using a Canon PowerShot S2 IS compact camera with close-up lenses before switching to a DSLR a year later. 'What drew me to photography is my great interest in animals,' he says. 'I'm a biologist and hope to start a PhD in zoology. My main field of interest is herpetology [the study of reptiles and amphibians], but I often find myself reading about insects. I'm passionate about photography, but I'm just at the beginning of the path.' To see more of Horia's images visit www.horia-bogdan.com.



Green-eyed hawker

1 Capturing this dragonfly mid-flight, Horia successfully keeps the insect sharp while its wings are blurred
Canon EOS 400D, 150mm, 1/800sec at f/3.5, ISO 200

Variable damselflies

2 The variable damselflies form a curve that Horia uses as the backbone of his composition
Canon EOS 400D, 150mm, 1/125sec at f/11, ISO 100

Face to face

3 Horia boldly frames his shot so the insect looks as though it is staring directly at the viewer
Canon EOS 400D, 150mm, 1/500sec at f/5, ISO 100

Goldring dragonfly

4 In this elegant image, Horia captures all four wings, making his image look three-dimensional
Canon EOS 400D, 150mm, 1/500sec at f/4, ISO 100



Natasha Sutton Hertfordshire

Natasha, 28, has always enjoyed taking pictures and in 2005 she moved to Italy to study photography. Her favourite subjects include nature and fashion, and she tries to include humour in her images. 'I would like to go as far as I can in photography,' says Natasha. 'There is always more to learn.'

Grasshopper

1 Natasha carefully frames her shot so the grasshopper sits neatly in its surroundings

Nikon D200,
105mm, 1/320sec
at f/5.6, ISO 200

Lamp

2 The movement of a fly can be seen under the lamp

Nikon D200,
55-200mm,
1.6sec at f/5.6,
ISO 320

Insect

3 Precise focusing results in an eye-catching macro image

Nikon D200,
105mm,
1/250sec at f/8, ISO 200





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α5

Amateur Photographer's... ICONS OF PHOTOGRAPHY ICONIC PHOTOGRAPHER | CAMERA | PHOTOGRAPH

Alfred Stieglitz

1864-1946

Stieglitz was one of photography's great pioneers and a tireless advocate of the medium as an art form. **David Clark** looks at his long and productive career

THROUGH his own groundbreaking photographs and his promotion of other photographers' work, Alfred Stieglitz was undoubtedly one of the key pioneers of photography. He variously worked as a photographer, magazine editor, publisher and gallery owner, and was one of the most famous figures in photography during the first half of the 20th century.

Stieglitz was born into a wealthy German-Jewish family in 1864. He was educated in the USA and Germany, and studied mechanical engineering in Berlin. His interest in photography developed after enrolling on a course taught by Professor Hermann Wilhelm Vogel, who had an international reputation for his work in photochemistry. This course gave Stieglitz both the academic challenge and means of artistic expression he had wanted. He bought his first 10x8 plate camera in 1883 and began an intense period of photographic experimentation.

At around the same time Stieglitz also began writing about photography and had his first article published in *Amateur Photographer* in 1887. Later that year his first pictures were also published in AP when he won the magazine's annual photography competition. The following year he won first and second prizes in the same competition, and his articles on the techniques and aesthetics of photography continued to be published in both Britain and Germany.

After returning to New York in 1890, he bought his first handheld 5x4 camera and produced two of his most famous early images, entitled 'The Terminal' and 'Winter – Fifth Avenue', both of which captured atmospheric scenes in the streets of New York.

During this period, photography was widely regarded as simply a means of recording the world, but Stieglitz

'The Steerage'. Stieglitz took this picture of European immigrants to the United States in 1907



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'Stieglitz and other like-mind photographers formed a group called the Photo-Secession'

passionately believed in its artistic potential. As he rose to prominence on the New York photography scene in the 1890s, helping form the Camera Club of New York and becoming editor of its publication, *Camera Notes*, he argued that photography was a means of expression as important as painting or sculpture.

In 1902, Stieglitz and other like-minded photographers formed a group called the Photo-Secession. The group's primary aims were to 'advance photography as applied to pictorial expression' and 'to draw together those Americans practising or otherwise interested in the art'.

The group believed that, in the same way that painters used a range of techniques in their work to express themselves,

photographers should manipulate their images in the darkroom to produce their own distinctive vision. These manipulations included the use of 'painterly' soft-focus effects, creative printing processes and even etching the surface of prints with fine needles.

Stieglitz, however, was wary of complacency in his work and in 1907, while travelling by ship to Europe, he made one of his most famous pictures and one which marked a new phase in his work. 'The Steerage', which showed groups of lower-class passengers, was primarily a social documentary photograph. Unlike Pictorialist images, it engaged directly with the modern world and depicted the scene in a clear, realistic and



© SS/VIAGETTY IMAGES

'The New York Central Yards, 1904'

purely 'photographic' style. Its use of geometric shapes in the composition made it one of the first great modernist photographs.

In 1916, he met the young abstract artist Georgia O'Keeffe, who was to have a profound effect on his work and personal life. She became his muse, his lover and later his wife. He photographed her frequently for more than two decades, although with particular intensity between 1918 and 1925. Many of these pictures were portraits or nude studies, and there were also numerous studies that concentrated solely on O'Keeffe's hands.

Five years after first meeting her, Stieglitz mounted a major one-man exhibition in New York displaying 146 prints, 129 of which had not been seen before and 46 were portraits of O'Keeffe. The exhibition affirmed his embrace of what would later be known as 'pure' or 'straight' photography.

In 1922 he began one of his most famous series of images: unmanipulated photographs of cloud formations, which he said mirrored his state of mind. He produced hundreds of these images, which he called 'Equivalents', over the following 12 years. Stieglitz later commented: 'I wanted to photograph clouds to find out what I had learned in 40 years of photography... to put down my philosophy of life.'

Stieglitz's later years were divided between periods of creativity and mounting exhibitions of his own and other

photographers' and artists' work, particularly at An American Place, the gallery he opened in 1929. They included one of the first exhibitions of Ansel Adams' work to be seen in New York.

In 1938, Stieglitz, aged 74, had a serious heart attack and his health declined until he died from a stroke in 1946. O'Keeffe was by his side when he died.

Although Stieglitz wrote copiously about photography, his approach to the medium was perhaps best summed up in the statement that appeared in the catalogue to accompany his 1921 retrospective exhibition: 'I was born in Hoboken. I am an American. Photography is my passion. The search for Truth my obsession.'

BOOKS

Alfred Stieglitz, by Graham Clarke and published by Phaidon (part of the Phaidon 55s series) offers a good introduction to Stieglitz's work. A more complete set of images can be found in *Alfred Stieglitz, The Key Set: The Alfred Stieglitz Collection at the National Gallery of Art, Washington* (published by Abrams).

WEBSITES

A good general account of Stieglitz's life, together with many useful links, can be found on www.wikipedia.com. A selection of his images, plus articles and further links, can be found on www.masters-of-photography.com.

Biography

1864

Born on January 1 in Hoboken, New Jersey, the son of German-Jewish immigrants

1893

Becomes co-editor of *The American Amateur Photographer* magazine

1896

Helps form the Camera Club of New York and becomes vice-president

1897

Becomes editor of *Camera Notes* photographic magazine

1902

Forms the Photo-Secession, a group that aims to promote photography as a fine art form, and launches a new magazine called *Camera Work*

1908

Opens the 291 Gallery

1917

Disbands the Photo-Secession, closes the 291 Gallery and ceases publishing *Camera Work*

1924

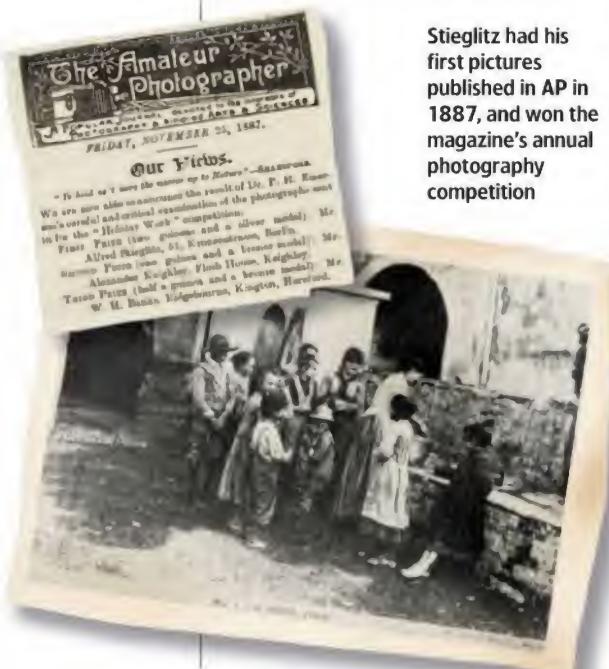
Marries the artist Georgia O'Keeffe (1887-1986)

1930

Opens a new gallery, An American Place

1946

Dies on 13 July after a stroke



Stieglitz had his first pictures published in AP in 1887, and won the magazine's annual photography competition



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AP appraisal



Expert advice, help and tips from AP Editor **Damien Demolder**

David: morning



Damien: afternoon



WIN

Damien's picture of the week wins a £50 Jessops store voucher*. The two runners-up each win a £25 voucher* to spend on photobooks from Jessops' online service at www.jessops.com. *UK residents only

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned.

Angels at dawn

David Smith

Canon EOS 5D, 70-200mm,
1/400sec at f/5.6, ISO 160

THIS is a splendid picture. I'm a great fan of angels, classical statues and Las Vegas, and David Smith has managed to get all three in one shot. These angels spend all day heralding something or other in front of the Caesars Palace Hotel in Las Vegas, and David stood on the footbridge over West Flamingo Road to get this view. I know this because I've taken shots from the same place, but while David shot his first thing in the morning mine are taken late afternoon and just after sunset.

David used a longer lens than I did (a 70-200mm at 200mm on his Canon EOS 5D, against a 135mm on my Sony Alpha 900), and he has used that extra reach to isolate the statues from the surroundings and to fill the frame with an upright composition. This gives the picture a very strong sense of that repetitive pattern and lends more

power to the curved sweep of the subject.

David's lighting has positive and negative points. For example, I love the way the sun falls only on the closest statue, making it the primary part of the picture that everything else follows. However, that frontal lighting drags the shadow of the angel's trumpet across the lower part of her face. There is just enough side angle on the light to show the shapes in the robes and bring out the relief of the plinth, but the contrast range of early morning direct sunlight is hard to deal with.

My afternoon shot benefits from a different light angle which, through a path that brushes the statues as it passes, lights more of the subject while creating shorter and sharper shadows. These add the impression of clearer detail, and although overall contrast is lower than in David's photo, it appears higher in mine. The sky later in the day is a darker blue, which creates a more striking relationship between the golden trumpets and the background. I used a polariser, but I think I've overdone it as the sky lacks vibrancy and the picture overall lacks an element of excitement.

Shooting at night adds a new dimension to most subjects, especially when they are lit. Working night after sunset allows you to record a sky still with colour in it, rather than the blackness of proper night. Here I used a custom white balance to keep the statues as neutral as possible, while knowing that filtering out the yellow of the tungsten spotlights would increase the richness of the sky. The subject has enough colour to let you know the lighting was artificial yet appreciate that the stone is probably white. The cyan/blue cast of the clouds injects some interest to break up the plain colour of the sky. I like the suggestion, too, that these streaking clouds are being blown out of the end of the trumpets – perhaps representing the life-savings of anyone who enters the casino: up in smoke!

Looking at the three versions of the same scene, taken at different times of day, it is easy to see that each has its strong points. Which you like best, I suppose, comes down to personal taste. I really like David's version, and the next time I'm in Vegas I will have a 200mm lens with me to try the night and evening shots in the alternative orientation.

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OF THE
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AP Testbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers

FXhome PhotoKey 3 starter kit (Mac and PC) £140

For more information visit www.fxhome.com

GREENSCREEN technology has been used in film and TV production for many years, enabling a studio subject to be set in front of a remote background. PhotoKey 3 offers this technology for the photographer. The kit includes PhotoKey 3 software, a DVD with studio lighting techniques and advice, a disc with 50 separate backgrounds and a 5x7ft green screen. By using the greenscreen backdrop combined with the PhotoKey 3 software, it is possible to isolate the subject onto a transparent background and then choose whichever background you like from the disc or from any photo in your own image collection.

The PhotoKey 3 software offers

greenscreen removal, basic filters and special effects. The Pro version (available for £195 on site) also includes shadow and advanced effects to help the results look a little more realistic. Without these effects, I recommend producing just upper-body shots such as the head and shoulders.

I found the studio lighting tutorials to be clear, concise and comprehensive. The software makes the process of isolating a subject from the background much simpler and quicker than using Photoshop tools, and it is particularly effective for headshots. A plug-in version (available for £65) integrates with, and uses Photoshop's filter and effects instead.

Tim Coleman



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Joby Gorillamobile from £29.95

For more information visit www.joby.com

THE GORILLAMOBILE is the latest Joby tripod. Using the Gorillapod Original wrap-around tripod that is included (see AP 5 June for a review of the magnetic version), the Gorillamobile enables hands-free use of a mobile device such as an iPhone 3GS. It can be used for capturing steady shots or to ease viewing.

Dedicated cases are included with the Gorillamobile to fit iPhone 3G/3GS (£34.95) and iPod Touch (pictured, £34.95) models. Other units such as portable media players, GPS or even wireless transmitters can be attached via two removable adhesive clips that are supplied. The universal handheld device version (£29.95) includes a suction cup to hold the unit rather than a case.

Using the cases, the suction cup or the adhesive clips fixes the device securely and reliably. While the universal features make the Gorillamobile a useful product, it seems a steep price to pay for a case or suction cup, as the Gorillapod Original costs from £16.95 when bought separately.

Tim Coleman

Amateur Photographer
A handy but expensive addition to the Gorillapod tripod

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Lomo Spinner 360°

We look at a panoramic camera from the quirky company. Is it a serious tool or just a fun toy?
AP 14 August

Choosing a monitor

What to look for when choosing a monitor that's most appropriate for you and your photography
AP 21 August

Budget full-frame

Playing the waiting game could save you a fortune when buying a full-frame camera. We take a look at some great options
AP 28 August

Nikon 70-300mm f/4.5-5.6 vs Tamron 70-300mm f/4-5.6

Tamron's latest lens is tested against a Nikon favourite
AP 28 August

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We test this 22in widescreen monitor to see if it is suitable for enthusiast photographers
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Samsung EX1

With the widest maximum aperture on the compact camera market and a set of features to rival a DSLR, **Samsung's EX1** wants to be the best enthusiast compact around

Damien Demolder
Editor

THE BEST-SELLING cameras in this country, and in much of the world, are models the names of which most AP readers will not have come across. They sell in their thousands through electrical chain stores, mail-order catalogues, online retailers and TV shopping channels, and cost between £50 and £100. They often come in different colours, sport impressive-sounding features and are bought by people who point them and press the button. It is an attractive market if your business plan lets you sell pallets of goods at low margins, allows you to

update your line-up every few months and if you are not bothered about prestige in your market area. Samsung has done extremely well in this area for some time, and is constantly either at number one in the UK or in the top three, for volume of cameras sold. Now, though, the company has its eye on making a name for itself at the serious end of photography, and it needs a range of products that can build a new brand idea for enthusiasts to latch on to.

The company has been moving in this direction for a few years, but with limited success. The NV range of compacts that accompanied the GX series of DSLRs were nicely made and well designed, but ultimately fell down on image quality. We've seen a change over the past year, though, with Samsung compact cameras taking a big step forward regarding noise control and

AT A GLANCE

SAMSUNG EX1

COMPACT CAMERA

- Maximum aperture range of f/1.8-2.4
- 3x 24-72mm Schneider Kreuznach zoom
- 10-million-pixel, 1/1.7in, backlit image sensor
- Raw and JPEG capture
- Hotshoe
- Flip-out 3in AMOLED screen

colour rendition. The ST550 was the first in the line of dramatically improved models, and the shift has been creeping through the entire range. With the replacement of GX with the NX micro system camera range, Samsung still needs to earn itself a good name for image quality and to embed itself on the consciousness of more serious photographers. Although the GX-10 and GX-20 cameras were really very good, the series ultimately failed to convince enthusiasts that Samsung is a brand that can supply them with what they need. The effective withdrawal of the GX series did little to counter this conviction.

This new compact camera has a lot riding on its shoulders, because with its super-fast aperture lens, extensive manual controls and hotshoe it hopes to make enough of an impression to lift the perception of the entire brand. The Samsung EX1 is a prestige camera, well made and with impressive specification. Armed with these qualities, it is aimed directly at the heady sector of the market occupied so comfortably for so long by Canon's PowerShot G-series cameras. The PowerShot G11 has had little competition, but perhaps now Samsung will be able to upset the status quo.

FEATURES

There really is more to the Samsung EX1 than a maximum aperture of f/1.8, but inevitably this is the

 highlight feature. The lens is a Schneider Kreuznach Varioplan 5.2-15.6mm, which delivers the same angle of view as a 24-72mm lens on a 35mm camera. Although most of the High Street would turn its nose up at a 3x zoom lens, this one is unusually wide and fast.

Samsung has adopted backlit-sensor technology for its ability to reduce noise levels, a factor made even easier by a relatively low pixel population of just ten million. We've already seen the success of the fewer pixels strategy in Canon's PowerShot G11, and with a bright lens, a less hindered path to the sensor and larger pixels, the EX1 appears, on paper at least, to be firmly following in the same direction. The larger-than-usual 1/1.7in sensor produces images that measure a maximum of 3648x2736 pixels.

On the subject of control, the EX1 offers scene modes and semi-automatic exposure as well as full manual access to shutter and aperture settings. While many manual modes restrict us to two or three choices of f-numbers, this model has 13 positions between f/1.8 and f/6.7 at the wide end, and between f/2.4 and f/7.2 at the longer focal lengths. Couple this with shutter speeds that run from 16secs to 1/1500sec and an ISO range of 80-3200, and you will be able to see that real control is there for the taking.

The camera records both JPEGs and Samsung's own '.swf' raw files for still images (both at the same time if you wish) and uses MPEG4 for its VGA, 30fps movie mode. As we have seen on a few previous compacts and the new NX10, Samsung's AMOLED screens allow impressive viewing from almost 180° angles, and to add to that utility Samsung has mounted the 3in screen on a swivelling hinge. It may not rotate continuously about 360°, but it can be positioned for viewing from any angle.

The camera's menu is packed with features, but those that stand out include the ability to select shooting styles and to create your own characteristics using contrast, saturation, colour and sharpening controls. Styles can be applied post-capture, too, along with additional effects and adjustments so some editing can be done in-camera.

In addition to the built-in flash unit that pops up when called on, the camera can illuminate your scene using one of the flash units announced to marry with the NX10. There are two: the ED-SEF42A is the more powerful, with a guide number of 42m @ ISO 100, but the GN 20m @ ISO 100 ED-SEF20A is much more compact and is better suited to this particular camera.

If the focal range doesn't suit all your photographic needs, a 0.75x adapter is available (which is due to go on sale next month) to extend the reach at the wide end to about 18mm.



BUILD AND HANDLING

There are plenty of well-made Samsung compacts – it was the thing the company

Facts & figures

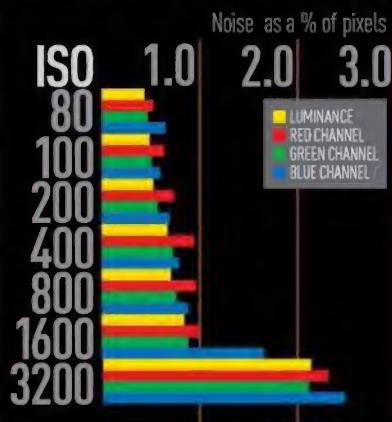
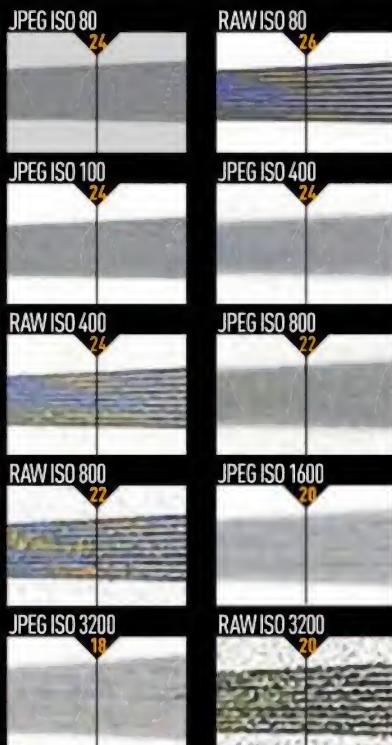


RRP	£399
Sensor	CCD with 10 million effective pixels
Output size	3648x2736 pixels
Lens	Schneider Kreuznach 5.2-15.6 (equivalent to 24-72mm on 35mm format)
File format	Raw (.swf) + JPEG simultaneously, JPEG
Compression	Three-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	16secs-1/1500sec in 1/3EV steps
Max flash sync	1/750sec (built-in flash), 1/180sec hotshoe flash
Aperture	f/1.8-f/7.2 in 1/3EV steps
ISO	ISO 80-3200 in 1EV steps
Exposure modes	Program, aperture priority, shutter priority, manual plus 12 scene modes
Metering system	Multi-pattern, centreweighted and spot
Exposure comp	±2EV in 1/3EV steps
White balance	Auto, 6 presets, plus 1 custom, fine adjustment along amber/blue, green/magenta axis and Kelvin values
White balance bracket	No
Colour modes	Film modes: 12 preset colour/style modes plus custom tool for colour/sharpness/contrast
Drive mode	Continuous mode available – no fps quoted
LCD	3in AMOLED VGA vari-angle screen
Viewfinder type	Optional optical device
Focusing modes	Manual, single-shot, tracking, face detection
AF array	Multi-point AF, centre spot, selectable point
AF assist	Yes, built-in lamp
DoF preview	No
Hotshoe	Yes
Built-in flash	Yes – max range 6.2m, with ±1EV compensation
Cable release	No
Video	VGA 30/15fps, MPEG 4
Memory card	SD and SDHC, plus 22MB internal memory
Power	Rechargeable SLB-11A Li-Ion battery
Connectivity	USB 2.0 Hi-Speed
Weight	356g (without battery or card/s)
Dimensions	114.4x64.6x30mm

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RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured at the long end of the zoom (66mm). We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



UNDERSTANDING THE GRAPH This graph shows the brightness values recorded by the test camera when it is used to photograph a stepped graduation wedge. The wedge has transmission values in 1/2EV steps ranging from 0 to 12EV. The camera's exposure is set so the 12EV section in the wedge has a brightness value of 255. Software analysis of the image then determines the recorded brightness values of all the other steps and calculates the camera's dynamic range.



got right before image quality – so it's no real surprise that this flagship model is solid and well put together. Screw-fitted, textured metal panels make up the exterior of the body shell, while a cross-hatch-finish rubber coating adds a secure hold for the main grip. The screen has a metal cover and the hinge feels anything but a weakness. To finish, the control dials are also in metal and feature ribbed edges for grip and an engineered appearance. In short, the camera is the product of high manufacturing standards.

Two top-plate dials share exposure and shooting modes, while a collection of just seven rear-mounted buttons add further access points. There isn't much that cannot be accessed quickly, and in the time I have been using the camera the only mode I wished had a dedicated access point is white balance – everything else is found without delay. Once found, though, the method of setting up a custom white balance is typically straightforward for a Samsung camera.

A front-mounted scroll wheel lends a DSLR feel when whizzing through aperture and shutter speed settings in priority exposure modes, and with a light press we land directly into the exposure compensation zone. I used A and S modes extensively during this test, and made plenty of use of spot metering combined with exposure compensation, and found that with familiarity a very SLR-like experience can be enjoyed.

The built-in flash is very small and sits close to the camera body, but the hotshoe allows this to be forgotten about. Mounting an external flash is as simple as it should be, and enhances creative opportunities no end. I used the ED-SEF20A a lot during this test and found that, when camera and flash communicate, excellent results are the norm both inside and out. The bulk of the section

above the foot of the flash is slightly too wide for the layout of the EX1's top plate, so the drive dial and the camera's power button are less easy to get to. Although this is less than ideal, in use it isn't much of an issue.

In review mode the EX1 offers post-capture manipulations, such as applying one of the preset shooting styles, or a collection of more manually controllable micro-adjustments. A colour image can be switched to monochrome, or tinted, or

Making monochrome, darkening, adding vignetting, increasing contrast and then adding a custom tone in-camera gave me control, but also six files on the memory card

softened, and so on. New features include a useful vignetting mode that darkens corners to concentrate attention on the centre of the frame, while miniature mode emulates the effect that can be achieved with a tilt-and-shift lens. Unlike the same mode used in Olympus Pen cameras, though, the position of the sharp area of the defocused image cannot be controlled. The controls are interesting and provide an excellent reference for post-capture work in software for high-end users, or a finished product for those less inclined to sit in front of the computer. It is a shame that only one manipulation can be applied to any one file without the camera saving. I suppose it would take more processing power to remember multiple changes, but if you want to convert to black & white, apply a vignette and then tone it, you will end up with a total of four files of the same image on your memory card. It is a shame too that, unlike in cameras such as the NX10 and GX-20, manipulated files are downsized to 2292x1944 pixels from the 3648x2736 originals – a dramatic fall from ten to 4.5 million pixels.

The most frustrating handling issue for me, though, is that the camera will not switch on while the lens cap is still covering the front element. A warning flashes and the camera switches off again, so you have to remove the lens cap and start again, which just takes time and makes me swear. A warning is fine, but there is no need to switch off. Seeing a very dark screen is sufficient to make me realise the lens cap is on. In fact, there is nothing wrong with switching a camera on while the lens cap is in place – I do it all the time with all sorts of cameras. It is only when you point the camera at the assembled families of the bride and groom while the lens cap is on that it really matters.

8/10

RESOLUTION, NOISE AND SENSITIVITY

As we have seen in the images from the NX10, Samsung has done a lot of work on its noise-reduction algorithms. Chroma noise, even at the highest ISO settings, plays no part in the images from the EX1, but light luminance noise is evident even at ISO 80 when images are viewed at 100%. Samsung has found a good compromise between noise reduction and resolution, as line-pair separation in our tests proved good. At the lowest ISO settings resolution is impressive, and it only declines slightly as sensitivity increases. The EX1 reaches some very respectable figures, especially from raw files. The top resolution recording at ISO 80 is actually on a par with some DSLR cameras, and even when noise reduction becomes an issue in JPEGs, raw images retain plenty of extractable detail and resolution hardly suffers.

Noise levels at high ISOs are very low, but spike at ISO 3200, although obviously, with such a wide maximum aperture, those high ISO



Combining spot metering with the 'Classic' shooting preset and +1.7EV exposure compensation allowed me complete control over the way the scene was represented



settings are not needed so often.

In all, I am very impressed with the image quality produced by the EX1. While the pixel count of ten million may seem restrictive now we are used to DSLRs and compacts with so many more, the benefits of better noise performance certainly take the edge off any disappointment.

28/30



DYNAMIC RANGE

Being a compact camera the dynamic range of the EX1 will be slightly restricted, but the camera performs much better in the lab than most compact cameras. A measured range of 12.3EV compares well to many DSLR cameras, but the slight overexposure built into the metering system makes prints of everyday scenes suggest the dynamic range is somewhat less impressive, as highlight areas seem to burn out too soon. Adjusting the exposure with compensation or the use of the differently tuned spot meter makes a big difference in use, and gets the best from the sensor.

8/10



AUTOFOCUS

Any problems I had with focusing the EX1 came about through my use of wide apertures and reframing. With such a narrow depth of field, when the lens is used wide open it is easy to create a soft subject purely by changing the subject-to-camera distance as you rock backwards and forwards before pressing the shutter all the way down. This is a problem we already know about when using DSLRs, but do not

A wider than usual dynamic range has preserved details very well in this contrasty scene

'In most cases the focusing system worked very well, whether in multi-point mode, spot or face detection'

FEATURES IN USE SELECTIVE FOCUS

DEPTH OF FIELD control is not something we associate with compact cameras. Usually the combination of a tiny sensor, tiny maximum apertures and ultra-wideangle measured focal lengths mean that even in macro mode compact digital cameras deliver front-to-back sharpness. When used at f/1.8, though, the EX1 does provide selective focus and can render backgrounds soft to help us to concentrate the attention

of the viewer where we want it. The great thing is that portrait subjects can be separated from the scene, but equally we have to exercise more care when choosing a point to focus on. I had expected the price of such a wide aperture to be chromatic fringing, but the lens is well corrected or firmware removes offending colours, as the vast majority of images I shot are fringe-free, even at the edges of the frame.



associate with compacts. I found keeping still helped, or switching to the excellent face-detection mode instead of trying my hand at spot AF. In most cases, though, I found the focusing system works very well, whether in the multi-point mode, spot or face detection. The system operates quickly and decisively, and is able to cope with the type of low-light conditions in which a wide maximum aperture comes in useful.

The only shortcoming I found was in

macro mode, where the camera repeatedly seemed reluctant to recognise what I wanted to photograph.

7/10



LCD, VIEWFINDER AND VIDEO
The Samsung EX1 does not feature an optical viewfinder, so we are left to rely entirely on the camera's rear, 3in, AMOLED hinged display. Although I prefer

a viewfinder in an SLR-style camera, not having one here didn't really bother me. The screen provided is good and is not difficult to see even in bright conditions. The main point, however, is that with an aperture of f/1.8 it is somewhat more important than usual to be able to see exactly where the camera intends to focus – and no optical viewfinder in a compact camera can display such information. The histogram display is too useful to ignore, as is information regarding apertures, compensation and shutter speed, and as optical viewfinders can't show these I would have hardly used one had it been provided.

I can't quite remember whether it was Samsung that was first to bring HD video to the compact camera world, but it is certainly difficult now to buy a Samsung camera that does not feature it. So it's a little odd, then, that the EX1 has a relatively primitive video mode, offering a resolution of only 640x480 pixels. If you are not especially interested in video it hardly matters, and neither is it a feature to distinguish the EX1 from the G11 as they both run the same resolution.

8/10

METERING

The multi-point and centreweighted exposure meter configurations in this camera are set for print-ready photographers and produce results that are perhaps 1/3EV too light for my own tastes. The easily accessible exposure-compensation button soon fixes that, though. I also sometimes adopted the process of using spot metering from the brightest important area in the scene combined with +1.7EV compensation, which worked very well. My concern really was to avoid overexposed highlights, so the most could be made of the camera's dynamic range. Once I came to understand the

I used a custom white balance, read from the man's cuff, which has successfully rendered most colours well. Yellows in the dark tones are not perfect, though



need for compensation I was very pleased with the results the camera turned out from a wide range of different and difficult conditions. It seems able to identify when there are larger than usual bright and dark areas in a scene and ignore them.

Flash exposures are also good in the main. The built-in unit is not amazingly powerful, but the camera makes great use of external units in the hotshoe and produces well-lit and natural-looking pictures.

Making the most of spot metering and a wider than usual choice of apertures and shutter speeds in manual exposure mode, I tried some really high-key street images and found that even light tones are well controlled, full and capable of manipulation in software.

7/10

WHITE BALANCE AND COLOUR

Limited dynamic range is often the cause of false and artificial-looking colours in images from compact cameras. In the EX1, colours are well serviced in shadow and highlight areas, so these problems do not occur. There is such a choice of colour style that the camera can be easily tailored to suit your needs, but as a starting point the default mode provides natural-looking shades and tones. Red, which usually suffers most, is not oversaturated as is the popular style, but I found yellows aren't always as accurately portrayed as they could be.

White balance is generally good, with the auto mode being able to deal well with most situations. Mixing daylight and artificial light shows up the minor faults with yellow rendition, but the best way out in all cases when an accurate balance is needed is the simple, quick custom white balance mode.

8/10

Competition



Canon PowerShot G11

DATE TESTED 14 NOVEMBER 2009



Panasonic Lumix DMC-GF1

DATE TESTED 12 SEPTEMBER 2009

AMAZINGLY, there is still very little competition for a well-specified, high-quality compact camera that offers SLR-like controls. You might think it was exactly what SLR users would be looking for, but few manufacturers have taken up the challenge.

The most obvious camera to compete against the Samsung EX1 is the Canon PowerShot G11. The cameras are very close in shape, style, functionality and intention, to the point where you might suspect that the makers of the second camera to be launched had the first one in mind during the design process.

Other than the G11 we have high-end compacts, but nothing that is similar. To get the same sort of features you'd need to start looking at micro-system cameras – and really, then, beyond the more compact dimensions of the Panasonic Lumix DMC-GF1, you are drifting into the realms of cameras that are no longer small.

Verdict

IF SAMSUNG'S aim in producing this less-than-mass-market model is to boost the value of its brand within the 'serious' photographic sector, I'd say the company has taken a massive step in the direction of success. The camera is really very good, and the features and controls it offers make it an ideal machine for the DSLR user on a day off, or the compact user who wants to move up a notch or two. The flip-out screen, low noise, real choice of exposure controls, excellent build, hotshoe and, of course, that extra-wide aperture make for a potent mix.

This is only a step towards success, though, because probably a more difficult job will be convincing the 'serious' photographic market that Samsung can make decent cameras. Whether this model is better than the Canon PowerShot G11 or not (and we have yet to compare the two), enthusiasts will head for the more established brand. It's a narrow-minded view, but often in the camera market brand loyalty, like love, is blind.

**Amateur
Photographer**
Tested as a High-end
compact camera
Rated Very good
82%

	3	4	5	6	7	8	9	10
FEATURES	8/10							
BUILD/HANDLING	8/10							
NOISE/RESOLUTION	28/30							
DYNAMIC RANGE	8/10							
AWB/COLOUR	8/10							
METERING	7/10							
AUTOFOCUS	7/10							
LCD/VIEWFINDER	8/10							

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Panasonic Lumix DMC-TZ10

Panasonic's TZ Lumix travel compacts have always offered impressive zoom lenses and high resolution, and now the latest model comes with GPS. We put the **DMC-TZ10** to the test

Richard Sibley
Technical writer

NOT EVERY photographer wants to lug a DSLR around with them on holiday, and often a travel compact camera is a neat compromise of size, convenience, features and image quality.

The cameras in Panasonic's Travel Zoom, or TZ, range have been among the most popular travel compacts for photo enthusiasts for some time. This has been achieved by consistently marrying an impressive zoom lens to a compact camera body with a full complement of automatic and manual exposure controls.

FEATURES

The imaging sensor of the Lumix DMC-TZ10 is a 14.5-million-pixel CCD. However, images are captured at a maximum resolution

of 12.1 million pixels. The reason for the seemingly unused sensor resolution is that different parts of the sensor are employed depending upon the image aspect ratio that has been selected. This keeps the resolution of the image high, rather than merely cropping into a standard picture.

Arguably the most impressive feature of the TZ10 is its 12x optical zoom, which has the 35mm equivalent focal length of a 25-300mm optic. The apparent power of the zoom lens can be increased to 16x using the Intelligent Zoom feature. This crops the image and then analyses different areas before interpolating it back to a full 12.1-million-pixel image. However, the 23.4x Extra Optical Zoom feature is merely a digital zoom that produces a cropped three-million-pixel image.

The TZ10's Travel Mode GPS function uses GPS satellites to pinpoint the camera's exact position. This information can then be added to the image data. I was pleasantly surprised at how well it worked, with the camera correctly informing me that I was

AT A GLANCE

COMPACT CAMERA

- 12.1 million pixels
- 12x optical zoom (25-300mm equivalent)
- Built-in GPS
- Manual exposure controls
- Street price around £280

Macro mode allows you to get very close and capture a reasonable level of detail



in Stockholm, Sweden, and adding precise GPS information to the image data.

However, if the camera does not detect a GPS signal it will use the last known position, so it is worth checking to see if a GPS location has been found. If not, turn the feature off altogether to avoid embedding incorrect data in the file.

The GPS data becomes useful when images are loaded into image cataloguing software. Here it can be used to sort and find images taken at particular locations, without the prior need to manually add a location tag to each file.

BUILD AND HANDLING

Clearly, a travel compact needs to be easily transportable, and the TZ10 fits comfortably, and unobtrusively, into a trouser or jacket pocket. This is an impressive feat given the focal length of the zoom, which is packed into the sturdy plastic body.

Despite its compact size, the TZ10 is easy to operate, with a dial enabling the camera to be switched between its various exposure modes. Meanwhile, a complement of buttons on the rear of the camera and a directional control help to navigate the menu and adjust the shooting settings. Also on the rear of the camera is a Record button, which provides quick access to the TZ10's video-capture mode.

I found the camera fast and easy to use. The Quick Menu button allows the most regularly used exposure settings to be accessed and changed, and the settings menus are concise and clear.

PERFORMANCE

With evaluative, spot and centreweighted metering available, in addition to many scene modes, all photographers should feel comfortable creating exposures with the camera. In evaluative metering mode, the TZ10 does a reasonable job of exposing images. However, it does not take highlights into consideration in many scene modes. This results in some images having a well-exposed foreground, but with blown-out background highlights or patches of sky that are solid white.

With aperture and shutter priority in addition to manual exposure options available, as well as exposure compensation, it is simple enough to adjust the camera's



metered exposure settings to your taste. I found that reducing the evaluative exposure by around -0.3EV produces images that are bright enough, but with fewer burnt-out areas, leaving more flexibility for adjustments post-capture.

Compared to a DSLR, the smaller photosites of the compact sensor restrict the dynamic range. Although I was able to recover some detail in shadow areas, once the exposure is brightened by around 1.3EV chroma noise starts to become very visible.

It is a similar story with the highlight areas, where less detail can be recovered. So for best results it is advisable to underexpose images slightly to make sure that as little as possible is burnt out.

When it comes to colour the TZ10's AWB setting produces acceptable results, but I found that images tend to be a little cool in bright, sunny conditions. Similarly, the AWB and tungsten settings don't completely remove the orange/yellow colour cast. Instead, these modes take the edge off, leaving a hint of tungsten lighting rather than a clinically neutral scene. If a completely neutral white balance is required, the manual WB setting is easy to use and produces accurate results.

To help the performance of the TZ10's contrast-detection AF, there are a few extra focusing features. The first of these is a pre-focus mode that, once it detects that focus has been lost, automatically starts the camera's AF, speeding up focusing time between shots.

Face detection and recognition are also features of the TZ10. These allow not only the prioritisation of faces for focusing and exposure, but also individual faces to be stored in the camera so they can be recognised and then prioritised.

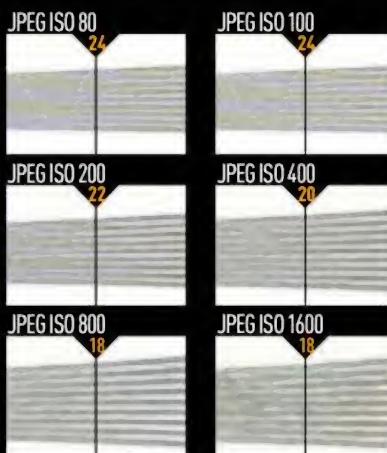
The AF tracking mode is also useful. It allows a particular subject to be selected and tracked should it or the camera move.

On the whole, focusing is fairly fast and accurate in bright conditions, although in a poorly lit room it was a little more hit and miss. At close distances the camera's red AF assist beam helps the camera to focus, but it is less useful beyond a couple of metres.

The 3in, 460,000-dot screen of the

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to its 100mm point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



In its default noise reduction settings, the Lumix DMC-TZ10 reached around 24 on our chart at a sensitivity of ISO 80. The resolution drops as the sensitivity increases, but even with the effects of image noise and noise reduction it is still capable of reaching 18 at ISO 1600.

At ISO 80 luminance noise is present, though unobtrusive, and it only really becomes an issue at sensitivities over ISO 400. Beyond this point, noise reduction causes images to have a flecked appearance. However, the image quality is very good for holidays and social occasions – particularly if the sensitivity can be kept under ISO 400.

Panasonic Lumix DMC-TZ10 is large and clear, and of a high-enough resolution to check image detail. Tucked away in the camera's settings menu is an automatic LCD brightness option, which determines the brightness based on the strength of the ambient light. For instance, in sunny conditions it makes the screen brighter so it can be seen clearly.

The TZ10 can also capture 1280x720p HD video, which can be saved as either a Motion JPEG file or in the more advanced AVCHD Lite format.

The quality of the video footage is quite impressive. Despite quickly panning the camera, there was no sign of sensor wobble, presumably because a CCD rather than CMOS sensor is used.

Sound is recorded in stereo, with the microphones placed on the top-plate. Although the noise of the zoom is audible in footage, it is more of a quiet hum compared to cameras that suffer similar problems.

Facts & figures

PANASONIC UK LTD., Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 0844 844 3852. www.panasonic.co.uk

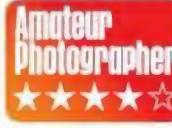
RRP	£329.99
Sensor	1/2.3in, 14.5-million-pixel CCD sensor with 12.1 million effective pixels
Output size	4000x3000 pixels
Lens	Leica DC Vario-Elmar 12x, 4.1-49.2mm f/3.3-4.9 (equivalent to 25-300mm)
File format	Still: JPEG Video: MJPEG or AVCHD Lite
Compression	Two-stage JPEG
Sensitivity	Auto, ISO 100-1600
Colour space	sRGB
Shutter speeds	60-1/2000sec
Metering system	TTL Intelligent Multiple, centreweighted, spot
White balance	Automatic, 4 preset, custom
Exposure modes	PASM, panorama, 29 scene modes
Drive mode	2.3fps for 3 images in Fine mode, 5 images in Standard, Burst mode 10fps at 3-million-pixel resolution, self-timer
Focus	Single AF, continuous AF
AF modes	Tracking, single, 11 point, face detection
Viewfinder	No
LCD monitor	3in, approx 460,000-dot colour LCD monitor, 100% coverage
Interface	USB 2.0 High-Speed, HDMI
Storage media	Internal memory (15MB), SD/SDHC/SDXC
Power	Lithium-Ion 895mAh battery included
Weight	Approx 196g (excluding battery and memory card)
Dimensions	103.3x59.6x32.6mm

Verdict

I REALLY enjoyed using the Panasonic Lumix DMC-TZ10. As a compact camera there are a few areas where it is compromised compared to a DSLR. It also has a smaller sensor than cameras like the Canon PowerShot G11, although this is the reason that a 12x focal length zoom is possible in such a small camera.

Image quality is on a par with other compact cameras of its size and type and, while not perfect, it is more than suitable for holidays and social occasions. Its video mode further pushes it into the realm of the ideal travel camera.

If you don't want to carry a DSLR or micro-system camera on your travels, then the TZ10 is a great all-round option. Just don't expect to produce poster-size prints for your wall.





AP buyers' guide to...

Travel compacts

From large zooms and GPS to fast lenses and tough build, a compact camera could be ideal for your travels this summer. **Tim Coleman** picks six of the best

CANON **POWERSHOT SX210 IS** £255

14.1MP ● 14x zoom, 28-392mm (equivalent) wideangle Canon lens ● Manual, Av and Tv modes ● Creative shooting modes include Fish-eye and Miniature Effect ● DIGIC 4 processing

With a 14x optical zoom, the SX210 IS boasts the furthest reach of the group here, offering a 28-392mm (equivalent) focal length. This is combined with Canon's Image Stabilizer (IS) to ensure sharp images even at telephoto focal lengths. Like the Panasonic Lumix DMC-LX3 (right), the SX210 IS offers fully manual controls for aperture, shutter speed, ISO and focusing, and should interest the keen photographer. In Smart Auto mode, Scene Detection Technology selects the appropriate scene from the 22 shooting modes. Creative shooting modes include the in vogue Miniature Effect.

NIKON **COOLPIX S8000** £195

14.2MP ● 10x optical zoom, 30-300mm (equivalent) lens ● Slim and small 27.3mm body ● Bright 3in, 920,000-dot LCD ● Four-way Vibration Reduction

At the time of release in February 2010, the Coolpix S8000 was the world's slimmest compact camera offering a 10x optical zoom lens. At 27.3mm, it is certainly the slimmest in this group and with the curved ergonomics it appears even thinner. The S8000 also boasts the highest resolution in this guide with 14.2MP. While other compact cameras have noticeably wider lenses, the S8000's 30mm lens is still respectable. A bright 3in, 920,000-dot LCD monitor ensures there is lots of detail visible.

OLYMPUS **MJU TOUGH 8010** £300

14MP ● 5x wide optical zoom, 28-140mm (equivalent) ● 2GB built-in memory ● Waterproof to 10m, shockproof to 2m, crushproof to 100kg and freeze proof to -10°C

When travelling you will often meet many situations and settings in which you run the risk of damaging your camera, leaving you with the dilemma of whether or not you should use it. With the Mju Tough 8010 there is no such issue as it is fully waterproof, shockproof, crushproof and freeze proof to levels that should satisfy all but the most demanding of adventurers. Plus, any loss or problems with memory cards is not the end of the world because the camera has 2GB of built-in memory.

PANASONIC **LUMIX DMC-LX3** £325

10.1MP ● 24-60mm (equivalent) lens ● ISO 80-3200 ● Full manual control, plus Intelligent Auto ● Scene modes include Pin Hole and Film Grain effects ● f/2-2.8 widest aperture

Having been around for over two years, the LX3 will be replaced by the LX5 in September (price TBA). This should mean the LX3 will cost even less. Significant changes in the LX5 include a sensitivity range of ISO 80-12,800, reduced noise, and the f/2-2.8 (35mm equivalent) Leica DC Vario-Summicron lens has an extended 24-90mm range. The LX3 has the fastest and widest lens on offer in the guide. With comprehensive manual controls too, it is a compact for the serious amateur photographer. An external optical viewfinder and a wide conversion lens can be purchased separately.

SAMSUNG

ST1000

£255

12.2MP ● 5x optical zoom (35-175mm equivalent) ● Built-in GPS and geo-tagging, Bluetooth and Wi-Fi ● DLNA compatible ● 3.5in wide, 1,152-million-dot touchscreen display ● ISO 80-3200

The ST1000 boasts a 3.5in, 1,152-million-dot LCD touchscreen and comes equipped with GPS and geo-tagging, Bluetooth and Wi-Fi capabilities. Geo-tagging makes for very convenient sharing and cataloguing of your travels because it is possible to pinpoint your exact location. Wireless connectivity makes the sharing and viewing of photos possible with a phone, computer system or any DLNA (Digital Living Network Alliance)-compatible TV. You can also identify up to 20 of your friends and family, who can then be automatically recognised and labelled by the Smart Face recognition technology.

SONY **CYBER-SHOT HX5** £275

10.2MP ● 10x optical zoom (25-250mm equivalent) ● 1080i HD video ● GPS and compass ● Anti-motion blur ● Exmor R CMOS sensor

Packed with handy shooting modes such as Intelligent Sweep Panorama, Handheld Twilight, Anti Motion Blur and High-speed continuous (with up to 10fps), the HX5 is useful in many tricky shooting conditions that travelling can often pose. For those moments that need to be filmed, this is the only camera in this group to offer 1080i HD video. The 10.2MP Exmor R sensor is a backlit CMOS type, designed to be more sensitive in poor light. Like the Samsung ST1000 above, the Cyber-shot HX5 has built-in GPS as well as a compass, to catalogue the whereabouts of your photos.

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Ask AP

Let the AP team answer your photographic queries



SHOOTING WATERFALLS

Q I've recently been trying to shoot waterfalls with long shutter speeds for that silky water look, but I don't seem to be having much luck. Using my camera in shutter-priority mode and setting the shutter speed to 1sec, I just get a lot of overexposure. A friend tells me I need an ND filter, but can you tell me how this works? **Susan Devonshire**

A I'd say your problem is that a 1sec exposure is too long for the amount of light out there, which is why you are getting overexposure. In shutter-priority exposure mode, the user sets the shutter speed and the camera picks the aperture, but if the aperture is blinking at its smallest setting then the camera is trying to tell you that the shutter speed is too long for the conditions and overexposure will occur.

There are a couple of easy fixes. First, you may be surprised that you don't need a very long shutter speed

to blur moving water, especially when it's moving fast through a waterfall. Something like 1/15sec-1/8sec should do it. This will require your lens to be stopped down to a small aperture, and I would find out what this aperture is by metering in manual exposure mode – you know where you are then, and can make subtle changes if you feel things are too bright.

If you are still having trouble using a slow shutter speed on a bright day, then think about a neutral density (ND) filter. These come in various strengths, but all do the same job – cutting down the amount of light coming into your camera, (hopefully) without affecting anything else. Try a 3-stop filter (confusingly called an ND8), which transforms 1/125sec into 1/15sec. A polariser will also lose you a couple of stops and eliminate reflections from wet rocks. It goes without saying that you need a tripod and you should use a remote release or self-timer to avoid camera shake. **Ian Farrell**

DEVELOPING ADVICE

Q What sort of fixer do I need to go with Ilford ID11 developer, and what sort of developer and fixer I should use to develop b&w negatives? I mostly use Ilford HP5 and FP4 film. **J Hall**

A Ilford ID11 is a general-purpose, fine-grain film developer that will work well with HP5 and FP4 black & white films. For printing I'd recommend Ilford Bromophen or Multigrade developers. When it comes to fixer, Ilford Hypam is a good bet as you can use this with both film and papers. Check out London-based Silverprint (www.silverprint.co.uk), which should stock everything you need and can offer good advice. **Ian Farrell**



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to:
Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

BATTERY LIFE

Q The battery in my Nikon D70 seems to be giving me fewer shots every time I use it, and probably needs replacing. Do I have to go with a Nikon-branded battery that costs a fortune or are third-party ones OK? Also, what general steps can I take when shooting to make my battery last longer? **Simon Pink**

A There are many third-party battery manufacturers, Simon, and I've never heard reports of any damage being caused to a camera by using such a battery. One of the spare batteries I have for my Nikon D700 is made by Hama, and it lasts fractionally longer than the others that are branded Nikon. I would have no hesitation in buying a cheaper alternative, especially in these austere times! A quick internet search reveals compatible units for under £10.

You can extend battery life slightly by using your camera in a different way. One of the biggest drains on a battery is a camera's LCD. Turning off the auto review function so you don't see every shot after it has been taken can improve battery life, and reducing screen brightness can also help. Turning



FROM THE AP FORUM

Unwanted camera gear

Steve52 asks My next-door neighbour is going through her late father's possessions in order to sell his house. He was a very keen photographer and developed all his own prints and slides. She wants to dispose of his photographic gear and asked me if I wanted

off any lens-based image stabilisation is a very good energy saver, and you could also try focusing manually occasionally if you don't need AF. Powering up the camera's sensor when taking a picture also uses lots of energy, so be aware that shooting long exposures will drain the battery more quickly than normal ones.

Ambient temperature also makes a difference. Batteries suffer in cold weather, so when shooting in the winter you could remove it from the camera and keep it in your pocket until it's needed. **Ian Farrell**

INTERIOR PANORAMAS

Q I've had some success stitching together three or four shots to generate a panoramic landscape image, but I am struggling to achieve good results when I try the same thing for interiors and take seven or eight shots. Is this too much for Photoshop CS4 to take using its Photomerge facility? There are lots of stitching errors where objects don't line up properly. I am using a tripod to avoid moving the camera between frames. **Jason Ford**



A Using a tripod is a must for good-quality panoramic work, but when you are shooting scenes that contain both near and far objects (as interiors do) you will also need a special panoramic shooting tripod head. This allows you to position the camera so that when you rotate it, you are turning it about a point where no lateral or side-to-side movement occurs. It is this which usually generates parallax error and causes objects to misalign during the stitching process.

Try one of the Nodal Ninja range of tripod heads. They are superbly constructed and fold up for easy transportation. Alternatively, there is the more affordable Panosaurus. Both are available from panorama specialist Red Door VR (www.red-door.co.uk).

Ian Farrell

any of it or knew of anyone who would. The local (snooty) camera club is not interested and neither is the college. If it doesn't find a home, it will be dumped in a skip. There is lots of darkroom stuff, including an enlarger, plus two Canon EOS 1000F cameras, Pentax and Contax cameras (not sure which models), various lenses and other attachments for the above-mentioned cameras, tripods and camera bags.

Does anyone have any suggestions about who might want these items?

Bawbee replies Have you tried the Disabled Photographers' Society? I'm sure they would appreciate the donation. Visit the society's

f/AQ**How do I photograph live music?**

Most of us have looked at awe-inspiring photos of bands playing on stage and thought, 'I'd like to try that.' And shooting live music is really good fun, too. The first things to consider are lighting and exposure. Flash is most definitely a no-no because it kills all the ambience generated by on-stage lighting and is banned by most serious venues anyway. It is much better to crank up the sensitivity on your DSLR and use a fast lens at a wide aperture to get around the dark conditions. Fast-aperture lenses don't have to cost a fortune, either, as a humble 50mm f/1.8 is great for live gig work and often costs less than £100.

When it comes to exposure metering, your camera may struggle with a brightly lit musician standing against a very dark background. This is the perfect chance to use spot metering. Take a reading from your on-stage subject's face, lock this in using manual exposure mode and shoot with these settings. Unless light levels change hugely, you should get good exposures every shot, but it pays to keep an eye on the histogram.

Your camera's AF system will be more reliable in low-light conditions if you use only one AF point, preferably the middle one. Focus, recompose and shoot is the name of the game, and be accurate: wide apertures mean a shallow depth of field.

Finally, shoot raw files if you can. You'll be able to look after white balance better that way, setting it post-capture on your computer. **Ian Farrell**

website at www.disabledphotographers.co.uk.

El Sid replies It might be worth going through the stuff yourself and making a more definitive list, not least because the Contax cameras may be worth something depending on what they are. I wish she were my neighbour!

Ian Farrell replies Why not try selling the gear through the small ads at the back of AP or on eBay. Anything you really can't sell you can give away to someone who will appreciate it on Freecycle. Visit www.uk.freecycle.org for details.

www.amateurphotographer.co.uk

In next week's AP

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*INC. £20 CASHBACK FROM MANFROTTO
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Manfrotto

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Manfrotto

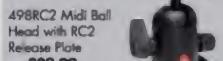
Ball & Socket Heads

Designed to be lightweight but at the same time offer heavy duty load capacity.

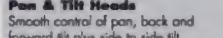
494RC2 Mini Ball Head with RC2 Quick Release Plate£39.99



496RC2 Compact Ball Head with RC2 Quick Release Plate£54.99



498RC2 Midi Ball Head with RC2 Quick Release Plate£89.99



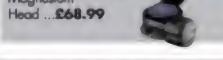
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Smooth control of pan, back and forward tilt plus side to side tilt movements.

804RC2 Basic Head Q/R£59.99



322RC2 Heavy Duty Grip Head£88.99



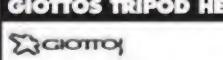
324RC2 NEW!£109.99



327RC2 NEW!£164.99



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2010 GERMANY TIPA BEST EQUIPMENT

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Manfrotto

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6808 4 Section.....	£44.99
6818 3 Section.....	£49.99
6858 Neotec.....	£114.99
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694CX.....	£127.99
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234 Simple tilt head allows 90° tilt for vertical or horizontal format.

234 Tilt Head-M/Pod.....£14.99
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With "reverse technology" legs so that when collapsed they fold through 180 degrees and surround the tripod centre column and head, folding down into a unit that measures only 40cm long. Unscrew the tripod leg, remove the centre column & head then join them together to produce a monopod with a maximum height of 162cm.

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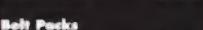
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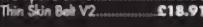
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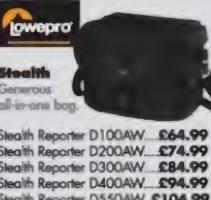
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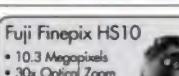
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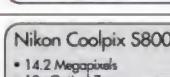
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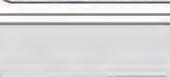
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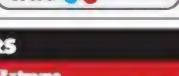
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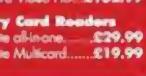
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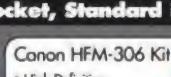
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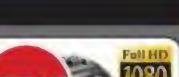
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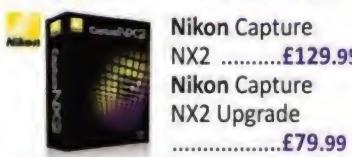
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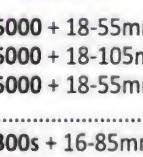


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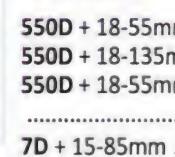
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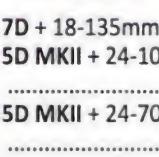
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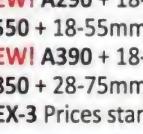


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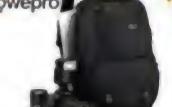
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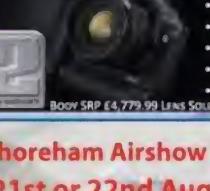
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Panasonic

Panasonic DMC-G1 + 14-45mm O.I.S

Understanding Your Lumix G1
15th September



Megapixels	12.1	HD Video	<input checked="" type="checkbox"/>
LCD Screen	3.0"	FPS	3
Live View	<input checked="" type="checkbox"/>	Card Type	SD

The Lumix G1 is both compact and light. In fact, the only reason it isn't smaller is down to ergonomics... you can go too far! These qualities allow the camera to be very portable making it an ideal travelling companion.

Blue Kit only £339.99*
Black Kit only £354.00*



Panasonic DMC-GF1 + 14-45mm O.I.S

Megapixels	12.1	HD Video	<input checked="" type="checkbox"/>
LCD Screen	3.0"	FPS	3
Live View	<input checked="" type="checkbox"/>	Card Type	SD

Our Price £544.00

Available in Black, Red or Silver

By using the Micro Four Thirds System standard and developing a camera body that eliminates the mirror box and optical viewfinder unit, the DMC-GF1 was able to achieve the world's smallest, lightest body as a system camera with a built-in flash.

Panasonic continue with the smallest Lumix GF1

DMC-GF1 Body or + 14-45 or + 20mm

DMC-GF1 + 20mm & 14-42mm or 14-45mm

DMC-G1 – Stunning price and feature combination DMC-G2 – Excellent features at a premium price DMC-G10 – Smaller feature set, great price
Please see the inside back cover of this magazine to see the latest new Panasonic cameras due this Summer.

Panasonic DMC-G10



Megapixels	10.0
LCD Screen	2.7"
Live View	<input checked="" type="checkbox"/>
HD Video	<input checked="" type="checkbox"/>
FPS	3.5
Card Type	SD

£30 Cashback if purchased in store before 31.08.2010

Panasonic DMC-G2



NEW
AND IN
STOCK

Megapixels	12.1
LCD Screen	3.0"
Live View	<input checked="" type="checkbox"/>

Up to £50 Cashback if purchased in store before 31.08.2010

Panasonic DMC-FZ38



Megapixels	10.1
Optical Zoom	18x
LCD Screen	2.7"
HD Video	<input checked="" type="checkbox"/>
I.S.	<input checked="" type="checkbox"/>
Card Type	SD

In stock at only £264.99
FZ-38 + 4GB SD Card £278.99

Panasonic DMC-TZ10



Megapixels	12.1
Optical Zoom	12x
LCD Screen	3.0"
HD Video	<input checked="" type="checkbox"/>
I.S.	<input checked="" type="checkbox"/>
Card Type	SD

In stock at only £299.99
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Panasonic DMW-LVF1	Our Price only £159.99
Panasonic DMW-BL20E	Our Price only £19.99
Panasonic DMW-FL360E	Our Price only £199.99
Panasonic DMW-FL500E	Our Price only £389.99
Panasonic DMW-MS1E	Our Price only £59.99
Panasonic DMW-MS2E	Our Price only £144.99

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Panasonic DMW-FL500E	Our Price only £389.99
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NEX-3

14.2 MP Exmor APS HD CMOS sensor
MPEG4 720p video shooting

Sweep Panorama

3.0" tilt-angle TruBlack LCD

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Magnesium body

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14.2 effective megapixels
Light, compact and easy to use

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Step into large-format printing with first rate colour & black and white images.



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BIG on quality, small in size - to fit your office, your studio and your budget.



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8mm f/3.5 EX DG
10mm f/2.8 EX DC
15mm f/2.8 EX DG
20mm f/1.8 EX DG
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28mm f/1.8 EX DG
30mm f/1.4 EX DC HSM
50mm f/1.4 EX DG HSM
50mm f/2.8 EX DG Macro
70mm f/2.8 EX DG Macro
85mm f/1.4 EX DG HSM
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£399.99	17-70mm f/2.8-4 DC Macro HSM
£379.99	17-70mm f/2.8-4 DC MACRO OS HSM
£244.99	18-50mm f/2.8-4.5 DC OS HSM
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£799.99	18-125mm f/3.8-5.6 DC OS HSM
£389.99	18-200mm f/3.5-6.3 DC
£569.99	18-200mm f/3.5-6.3 DC OS
£499.99	18-250mm f/3.5-6.3 DC OS HSM
£2,200.99	24-70mm f/2.8 EX DG Macro

£3,847.00	24-70mm f/2.8 EX DG HSM
£3,997.00	28-300mm f/3.5-6.3 DG Macro
£629.99	50-150mm f/2.8 APO EX DC HSM II
£399.99	50-200mm f/4-5.6 DC OS HSM
£449.99	50-500mm f/4-6.3 EX DG HSM
£694.99	50-500mm f/5-6.3 DG OS HSM
£599.99	70-200mm f/2.8 EX DG Macro HSM II
£247.99	70-200mm f/2.8 EX DG OS HSM NEW
£331.99	70-300mm f/4-5.6 APO DG Macro
See Web	70-300mm f/4-5.6 DG OS NEW
£316.99	100-300mm f/4 EX DG
£247.99	120-300mm f/2.8 EX DG HSM
£218.99	120-400mm f/4.5-5.6 DG OS HSM
£289.99	150-500mm f/5-6.3 DG OS HSM
£399.99	200-500mm f/2.8 EX DG
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14 megapixel compact digital camera
In stock at only £299.99

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Bamboo Touch £49.99*
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Fastpack 200	£46.99
Fastpack 250	£54.99
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**SAVE £17
off SRP**

Flipside 400AW

A high performance backpack with a large capacity & protection from the elements.

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SRP £106.95



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TLZ 1 - Black / Navy	£19.99
TLZ 2 - Navy	£19.99
Toploader Zoom 45 AW NEW	£27.99
Toploader Zoom 50 AW NEW	£31.99
Toploader Zoom 55 AW NEW	£35.99
Top Loader Pro 65 AW	£76.99
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With cameras often being seen as the star of the show, the importance of a good, high quality bag to house your expensive photographic kit in is one decision that shouldn't be overlooked. From small, pocketable pouches to hard-wearing, multi-product rucksacks across brands such as Lowepro, Kata, Crumpler and Tamrac, time taken in selecting the right bag for you is time well spent.

tamrac



Tamrac Adventure 74

Our Price £59.99

SRP £91.99

COMPACT CASES

5214 T14 - Black	£9.19
5415 Explorer 15 - Black	£9.19
3814 Neo Sleeves	from £9.99
3817 Neo Digital 17 - Black	£13.99

TOPLOADING BAGS

3320 Aero Zoom 20	£75.99
3325 Aero Zoom 25	£20.43
5513 Adventure Zoom 3	£17.99

tamrac



Tamrac Expedition 6x

Our Price £99.99

SRP £163.49

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Tamrac Expedition 5x

Our Price £84.99

SRP £142.99

SHOULDER BAGS

5534 Adventure Messenger 4	£40.99
5564 Explorer 400	£46.99

RUCKSACKS

5546 Adventure 6	£38.99
3385 Aero 85	£64.99
5550 Adventure 10	£99.99
767 Photo Trail - Black	£112.39
5587 Expedition 7x	£129.99

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Tamrac Velocity 7x

Our Price £39.99

SRP £62.99

Kata DR-465 DPS Rucksack

Our Price £49.95

SRP £69.95

COMPACT CASES

KT A00D Snapshot D Flap	£6.95
KT 020D Pixel D Loop Pouch	£6.95

TOPLOADING BAGS

KT A16KB Macro KS	£19.99
DH-421 Digital Holster	£24.95

Kata D-3N1-20 DPS

Our Price £89.95

SRP £109.95

SHOULDER BAGS

DC-439 Digital Case	£39.95
DC-441 Digital Case	£44.95
EXO-12 GDC Small (4)	£59.95
CS-17 Camera Satchel L	£149.95

RUCKSACKS

R-103 GDC Rucksack	£144.99
R-106 GDC Rucksack	£204.99
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Kata KT A16KS Macro KS

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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called Jet Tec. Using Jet Tec Compatibles is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"
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TOTAL DIGITAL PHOTOGRAPHY

Ink Test Winner



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T001 Colour	£26.99 65ml	£3.99 70ml, 3 for £10.99	Photo 200
T007 Black	£22.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 900, 915, 1290
T008 Colour	£18.99 48ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 915, 915
T009 Colour	£24.99 60ml	£3.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830U, 925, 935
T027 Colour	£22.99 48ml	£4.99 50ml, 3 for £13.99	C42, C44, C46
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	C42, C44, C46
T040 Black	£19.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£19.99 46ml	£4.99 46ml, 3 for £13.99	C62, CX3200
T050 Black	£19.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£19.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£19.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£19.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0331-336 Set of 7	£102.99	£29.99, 3 sets for £87.99	Photo 950, 960
T0331/2/3, each	£14.99 17ml	£4.99 21ml, 3 for £13.99	
T0334/5/6, each	£14.99 17ml	£4.99 21ml, 3 for £13.99	
T0341-347 Set of 7	£119.99	Not Available.	Photo 2100
T0341/B, each	£14.99 17ml	Not Available.	
T0342/2/3, each	£17.99 17ml	Not Available.	
T0345/6/7, each	£17.99 17ml	Not Available.	
T0441-454 Set of 4	£40.99	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	
T0481-486 Set of 6	£61.99	£19.99, 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£13.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX800, RX620, RX640
T0484/5/6, each	£13.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-549 Set of 8	£102.99	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£19.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/T/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-554 Set of 4	£29.99	£14.99, 3 sets for £42.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-599 Set of 8	£94.99	Check Website.	Photo R2400
T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/T/9, each	£11.99 13ml	Check Website.	
T0611-614 Set of 4	£29.99	£14.99, 3 sets for £42.99	D68, D88, DX3600/3650, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/2/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-714 Set of 4	£29.99	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 21ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/2/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-795 Set of 6	£70.99	Check Website.	Photo 1400
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0794/T/9, each	£11.99 10ml	Check Website.	
T0801-806 Set of 6	£45.99	£19.99, 3 sets for £57.99	Photo P60, R265, R285, R360
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	RX560, RX585, RX685
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX650, PX700/710W, PX800/810FW
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T0870 Gloss	£7.99 11.4ml	Check Website.	
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T0961/2/3, each	£9.99 11.4ml	Not Available.	
T0964/5/6, each	£9.99 11.4ml	Not Available.	
T0967/T/9, each	£9.99 11.4ml	Not Available.	
T5591-6 Set of 6	£61.99	Not Available.	Photo RX700
T5591/2/3, each	£11.99 13ml	Not Available.	
T5594/5/6, each	£11.99 13ml	Not Available.	

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BATTERIES & CHARGERS

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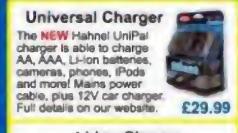
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BATTERIES

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P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens.
2) A filter holder clips onto the ring.
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A new design of Bel lows Hood that slots into the front slot of a standard P-Type Holder.
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A smooth cushioned filter wallet to protect and store up to 8 P-Type filters.
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We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit

£45.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started. It contains a ND8 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Adapter Ring of choice (49-82mm). Just £45.99 - saving £5 on the individual prices

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Bubble Spirit Levels

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Cleaning Kit

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CLEANING

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Cambo SC Monorail 5x4 (with standard rail) £199	
Polaroid 545 Pro FH	£79
Polaroid 545 Back	£79
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BRONICA ETR-S 645	
ETRS comp M- box	£329
ETRS comp	£179
40 F4 PE	£299
40 F4 E	£149
45-90 F4/5.6 PE	£379
50 F2.8 E	£99
50 F2.8 PE	£199
75 F2.8 PE	£29
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200 F4.5 E	£149
200 F4.5 PE M-	£249
E14 extension tube	£49
All 120 RFH	£49
Polaroid Back	£39
AEII Prism	£199
AEII Prism	£99
WLF Boxed	£59
Plain Prism E	£69
Speed Grip	£49
Metz SCA 388	£49
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SQAI comp M-	£499
SQAI comp inc 80	£449
SQB comp inc 80	£399
SQA body	£149
SQ Body Boxed	£99
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50 F3.5 S	£99
65 F4 PS Boxed	£199
65 F4 PS	£149
110 F4 PS Mac (1:4)	£279
135 F4 PS M-	£279
150 F3.5 S	£99
150 F4 PS	£149
150 F4 PS M- Box	£199
200 F4.5 S	£149
Auto Mac Bellows	£179
Extention Tube S18	£99
120 SOA Back	£69
120 SOA Back	£49
120J RFH (645)	£69
220 SO Back	£29
Polaroid back	£39
Plain Prism S Boxed	£99
45 Degree Prism	£99
AE Prism Early	£149
CDS Chimney	£99

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5x4 & 6x9, CANON, LEICA, MINOLTA, NIKON, PENTAX, BRONICA, MAMIYA, HASSELBLAD, FUJI GS - GW - GX617

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Kx body	£399
Kx + 18-55mm	£429



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SP Di II	
£379	



17-50mm f2.8 SP	
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18-250mm f3.5/6.3	
Di II NAF only	
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Di II VC LD CAF/NAF	
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60mm f2 Di II Macro	
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28-200mm F3.8/5.6 XR Di PKAF	£129
28-300mm F3.5/6.3 XR Di VC	£499
90mm F2.8 Di Macro	£359



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Converters/	
Extension Tubes	
Pro 300 1.4x DG Converter	£169
Pro 300 2x DG Converter	£199
Ext Tube Set DG CAF/NAF	£149



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45CL4 Flashgun NiCd	£149
48AF1 Flashgun	£169
58AF1 Flashgun shown	£269



TAMRAC

Expedition 3 Rust	£29.00
Expedition 4x	£79.00
Expedition 5x	£99.00
Expedition 6x	£119.00
Expedition 7x	£119.99
Expedition 8x	£149.99
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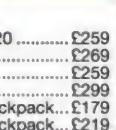
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Fastpack AW	
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250 Black only	£49
350 Black only	£59



KATA

Bumblebee PL-220	£259
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40mm F4 PE	E+ £249
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50mm F2.8 E	E+ £129
50mm F2.8 E	Mint £129
55mm F2.8 PE	Unused £149
75mm F2.8 PE	Unused £149
100mm F4 E Macro	Unused £119
135mm F4 PE	E+ £239
150mm F3.5 E	Unused £159-£179
150mm F3.5 E	Unused / E+ £159-£179
200mm F4.5 E	Unused / Mint £179-£229
200mm F4.5 PE	Unused £279
200mm F5.6 E	E+ £179
250mm F5.6 E	As Seen / E+ £129-£249
250mm F5.6 PE	E+ £249
50mm F2.8 EII	E+ £249
120 E Mag.	E++ £349
120 Ei Mag.	Unused / Mint £349
120 Ei Mag.	Unused / Mint £349
120 Ei Mag. Silver	E+ £53
220 E Mag.	Unused £49
Polaroid Mag E	E+ E++ £35-£75
Polaroid Mag EI	Unused / E+ £35-£59
AEI Meter Prism	Unused / E+ £99-£149
Rotary Prism E	As Seen / E+ £99-£149
Prism Finder E	Unused / Mint £99-£149
Motordrive E1	Unused £89
Motorwinder E1	As Seen £49
Speed Grip E	Unused / E+ £35-£59
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Bronica RF645



Canon Manual



RF645 + 65mm F4 E+ / E+ £49-£599

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65mm F4 RF E+ £149

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RF20 Speedlite E+ £149

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50mm F3.5 PS E+ £169-£249

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80mm F2.8 PS Unused £119-£249

135mm F4 PS Unused £119-£249

135mm F4 PS Macro Unused £119-£249

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150mm F4 PS Unused / E+ £99-£249

20mm F4.5 PS E+ £149-£249

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SQA-220U Mag Unused / E+ £159

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SQA-120 Mag E+ £135

SQA-220 Mag E+ £249-£279

Polaroid Mag S E+ / E+ £35-£49

AE Prism Finder S E+ / Mint £149

ME Prism Finder S E+ / Mint £119-£199

CDS MF Finder S E+ / Mint £119-£199

Prism Finder S E+ / Mint £159

Autocollimator S Unused / E+ £219-£239

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EOS 1 Body Only E+ £129-£179

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EOS 30 Body Only E+ £109

EOS 30-100 F0.95 Grip E+ £109

EOS 30 Body Only E+ £109

EOS 3 + VG10 Grip E+ £109

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EOS 5 Body Only E+ £109

EOS 5 + VG10 Grip E+ £109

EOS 5 Body Only E+ £109

EOS 5 + VG10 Grip E+ £109

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Extension Tube No. 1	E++ £79
Extension Tube No. 2	E++ £79
Remote Control Set RS401	New £69
Winder II	E++ / E+ £59-£89

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Nikon AF



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F90X + MB10 Grip	As Seen / E+ £59-£129
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F90 Body Only	E++ £59-£125
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F80 + 28-100mm F3.5-5.6 AFG	E++ £129
F80 + 18-200mm F3.5-5.6 AF	E++ £129
F80 + 18-200mm F3.5-5.6 AF	E++ £129
F80 Black Body Only	E+ / Mint- £79-£99
F80 Chrome Body Only	E+ / E++ £79
F80IS Body Only	E+ £59
F80I Body Only	Ew / E+ £39-£59
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14mm F2.8 AFD	Mint- £899
17.5mm F2.8 G AF-S DX IF ED	E- £369-£649
18mm F2.8 AFD	E++ / Mint- £699-£799
18-35mm F3.5-4.5 AF	E++ £299
18-70mm F3.5-4.5 AF-S ED DX	E+ £119-£129
20-35mm F2.8 AFD	E+ £149
24-50mm F3.5-4.5 AF	E+ £119
24-50mm F3.5-4.5 AFN	E+ £109
24-70mm F2.8 G AF-S ED	E++ £399
24-85mm F2.8 G AF-S ED	E++ £399
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28mm F2.8 AF	E+ £129
28-85mm F3.5-4.5 AF	Exc / E+ £49-£99
35mm F2 AF	E+ £109
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60mm F2.8 AF Macro	E+ £249
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TC14A Converter	E+ £199
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Sigma 20mm F1.8 DG RF	E+ £299
Sigma 20-100mm F2.8 DG EX	E+ £199
Sigma 24-60mm F2.8 EX DG	E+ £199
Sigma 28-200mm F3.5-6.3 DC II	E+ £1,199
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Tamron 28-105mm F4.5 AF	E+ £199
Tamron 70-210mm F2.8 SP AF-LD	E+ £399
Tokina 10-17mm F3.5-4.5 DX Fish Eye	E+ £199
Tokina 300mm F2.8 ATX Pro	New £400
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DN14 West Level Finder	Mint- £85
MB10 Grip (F90X)	E++ £350
MC12 Release	E+ £15
MC18 Release	E+ £20
MC38 Remote Cord	E+ £89
S820 Speedlight	E+ £29-£49
S821 Macro Speedlight	Mint- / Mint- £122-£225
S8218 Rangefinder	E+ £149-£173
S822 Speedlight	E+ £49
S824 Speedlight	Exc / E+ £39-£49
S825 Speedlight	E+ £69
S827 Speedlight	E+ £49
S828 Speedlight	E+ £79
S825DX Speedlight	E+ £89
S830 Speedlight	E+ £35
S850DX Speedlight	E+ £79
SC17 Flash Cord	E+ / Mint- £35-£45
SC24 Flash Cord	Mint- £25
SU4 Wireless Transmitter	E+ £39
WT-1 Transmitter	E+ £139

Nikon Manual - Please Phone

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CM4T 17mm F2.8 Body Only	E+ £249-£279
CM4 Black + 50mm F1.8	E+ £149
CM4 Black Body Only	E+ £119-£149
CM2SP Black + 50mm F1.8	E+ £119
CM2SP Black Body Only	E+ £129
CM2N Chrome Body Only	E+ £75
CM2 Chrome Body	E+ £79
CM1N Chrome Body Only	E+ £79
CM40 Black + 50mm F1.8	E+ £79-£89

CM40 Black Body	.New £125
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AE Prism Finder	.As Seen / E+ £149-£249
PD Prism Finder	E+ £225
Prism Finder	E+ £79
Auto Extension Tube	NATO3 - Mint - New £69-£98
Extension Tube No. 1	E++ £79
Extension Tube No. 2	E++ £79
Remote Control Set RS401	New £69
Winder II	E+ / E+ £59-£89

CM40 Black Body	E+ £79
CM40 Chrome + 50mm F1.8 As Seen	E+ £49-£69
CM40 Chrome + 50mm F1.8	E+ £29-£69
CM40 Chrome Body	Exc / E+ £29-£39
CM40 + 50mm + 35-70mm + 70-210mm	As Seen £99
21mm F3.5 Zukko	E+ £349
28mm F2.8 Zukko	E+ £399
28mm F3.5 Zukko	E+ £299-£55
35mm F2.8 Zukko Shift	E+ £249
35-70mm F3.5-4.5 Zukko	E+ / E+ £39-£55
35-70mm F4 Zukko	Exc / E+ £39
35-80mm F2.8 Zukko	E+ £349
35-105mm F3.5-4.5 Zukko	E+ £399
50mm F2 Macro Zukko	E+ £329
50-100mm F4 Zukko	E+ £349
75-200mm F4 Zukko	E+ / E+ £399-£799
80mm F4 Auto Macro Zukko	E+ / E+ £399-£1,199
100-200mm F5 Zukko	E+ £399
125mm F4 Macro Zukko	E+ £1,199
135mm F4.5 Zukko Macro	E+ £1,199
180mm F2.8 Zukko Macro	E+ £1,199
200mm F2.8 Zukko Macro	E+ £1,199
300mm F4 Zukko	E+ £1,199
400mm F3.5 Zukko	E+ £1,199
400mm F6 Zukko	E+ £1,199
600mm F6 Zukko	E+ £399-£649
250mm Film Back	Unused / E+ £95-£195
Auto Extension Tube 14	E+ / E+ £25-£25
Auto Extension Tube 7	E+ / Mint- £19-£25
Min- / £19	£19
280mm Flash	E+ / E+ £65-£125
T10 Ringflash	E+ £75
T20 Flash	E+ / E+ £9-£25
T28 Flash	E+ £125
T32 Flash	E+ / E+ £15-£55
Vannenmagifier	E+ / Mint- £49-£99

Pentax Manual	
Super A Body Only	E+ £75
Program A Body Only	E+ / E+ £49-£59
KX Chrome + 55mm F1.8	E+ £75
KM Chrome Body Only	E+ £75
K1000 Chrome + 50mm F1.7	E+ £35
K1000 Chrome + 50mm F2	E+ £35
K1000 Chrome Body Only	E+ £75
ME Super Chrome + 50mm F1.7	E+ £35
ME Super Chrome Body Only	E+ £75
15mm F3.5 SMC A	E+ £69
20mm F2.8 SMC A	E+ £399
24mm F2.8 SMC A	E+ £199
24-35mm F2.8-3.5 SMC M	E+ / Mint- £65-£175
24-40mm F4 SMC A	E+ £149
28-80mm F3.5-4.5 SMC A	E+ £149
35-70mm F3.5-4.5 SMC A	E+ / E+ £49-£199
40-70mm F3.5-4.5 SMC A	E+ £149
40-80mm F2.8-4.5 SMC M	E+ / E+ £149-£359
45-125mm F4 SMC M	E+ £149
50mm F4 SMC A	E+ £149
50mm F1.7 SMC M	E+ / E+ £189
50mm F2.8 SMC A Macro	E+ / E+ £249
55mm F4 SDA DA	E+ £149
70-210mm F4 SMC A	E+ £149
75-150mm F2.8-4.5 SMC M	E+ / Mint- £150-£250
75-150mm F2.8 SMC M	E+ £149
80-200mm F4.5 SMC M	E+ £149
120mm F2.8 SMC M	E+ £129
135mm F2.8 Telemak	E+ £199
135mm F2.8 SMC A	E+ £150
200mm F2.8 SMC A	E+ £199
200mm F2.8 SMC M	E+ £199
300mm F4 SMC M	E+ £399
76-2x Converter	E+ £79
AF200S Flash	E+ / Mint- £10-£20
AF200S Flashgun	E+ £15
AF200S Flash	E+ / E+ £25-£45
AF200T Flash	E+ £129
As Seen / E+ £15-£25	
AF200S Flash	E+ / E+ £49-£65
AF-100T Flash	Mint- £45
Hot Shoe Grip	E+ £19
MX 250 Exposure Back	As Seen £99
Remote Control System	Mint- £75
Slide Holder K	Mint- £29
Stereo Viewer II	E+ £35
Windex LDR	E+ £49
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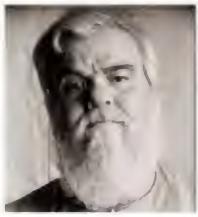
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ROGER HICKS

A lifetime working in photography has been a pleasure, but it's not for the love of money

THE LOVE of money is the root of all evil, at least according to the first epistle of Paul the Apostle to Timothy, chapter six, verse ten. Many of us may have theological differences with St Paul – I certainly do – but he was a vivid writer, and even where we disagree we can reflect upon his utterances.

What prompted these scriptural speculations was a simple question. How important is money to you? This in turn was prompted by a young acquaintance who was wondering whether (in his mid-20s) he had any future in photography as a profitable career. That, again in its turn, reminded me of another friend, a publisher who edited one of my photographic books. He once said, 'Working here isn't a career move. It's a lifestyle choice.'

Increasingly, I would suggest, most sane people make lifestyle choices, thereby proving St Paul right, at least in this instance. A roof over our heads, food on the table, clothes on our backs, and (if we're lucky) a fire to gather around with friends. How much more do most of us need or want?

Be not misled. I have nothing against money. It's wonderful stuff. I wish I had more of it. But – and this is the point – I am profoundly disinclined to sell my soul for it. Once I have enough, I don't want to work a lot harder. Of course, 'enough' is a moving target, and the best research I've seen suggests that for most people with a job it means '15% more than I earn now'.

Hoist this truth on board and consider that unless you are very poor, there are plenty of people living on 85% of your income or less (especially if they do not have jobs). Unless you are very young, or very unlucky, you have probably lived on less yourself. For that matter, there are plenty without roofs over their heads, food on the table, or any more than rags to clad their backs – though (God is great) even if there is not a fire to gather around, there are almost always friends.

Immediately, any such definition of 'enough' raises as many questions as it answers. Can you afford a new Leica M9? Almost certainly not, or at least, not easily

without making sacrifices elsewhere. Have you, then, 'enough'? Of course, it needn't be a Leica – it could be a Nikon or an Alpa or a Gandolf.

Then again, I can't afford to drink vintage Bollinger every day (and indeed, have only drunk it a couple of times in my life). Nor can I afford a private jet, or an island in the Caribbean. What is 'enough'? If you're playing by those rules, nothing is ever enough – at least, until you are a billionaire.

And I am unlikely ever to be a billionaire – in common, I suspect, with most AP readers. Where I differ from the majority of AP readers, though, is that photography is central to my earning a living, and has been for decades. The only way it could take a back seat – and the only point at which I might be happy to relegate it to a mere hobby, rather than relying on it as a source of income – is if I can start selling novels.

This is the important bit. I enjoy both photography and writing. I've been doing both for a very long time, since my teens – the writing even

longer than the photography. I've been lucky enough to earn a living from the pair of them for several decades. Far from a handsome living, it's true, but nevertheless a living.

There is no question, either, that luck has played a major part. There's an old saying that it's not what you know, but who you know. This is only partially true. Unless you are a 'celebrity', in which case you can rely wholly on whom you know without worrying for an instant about what you know, it helps to be good at whatever you do.

No matter how good you are, though, you also need the lucky breaks. This normally means meeting the right people at the right time. After that, you have to do what you say you will, when you say you'll do it. If you can meet these criteria, through luck and judgement, it's surprising just how much it's worth (in strict financial terms) to do what you want to do, rather than working just for the love of money. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

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